



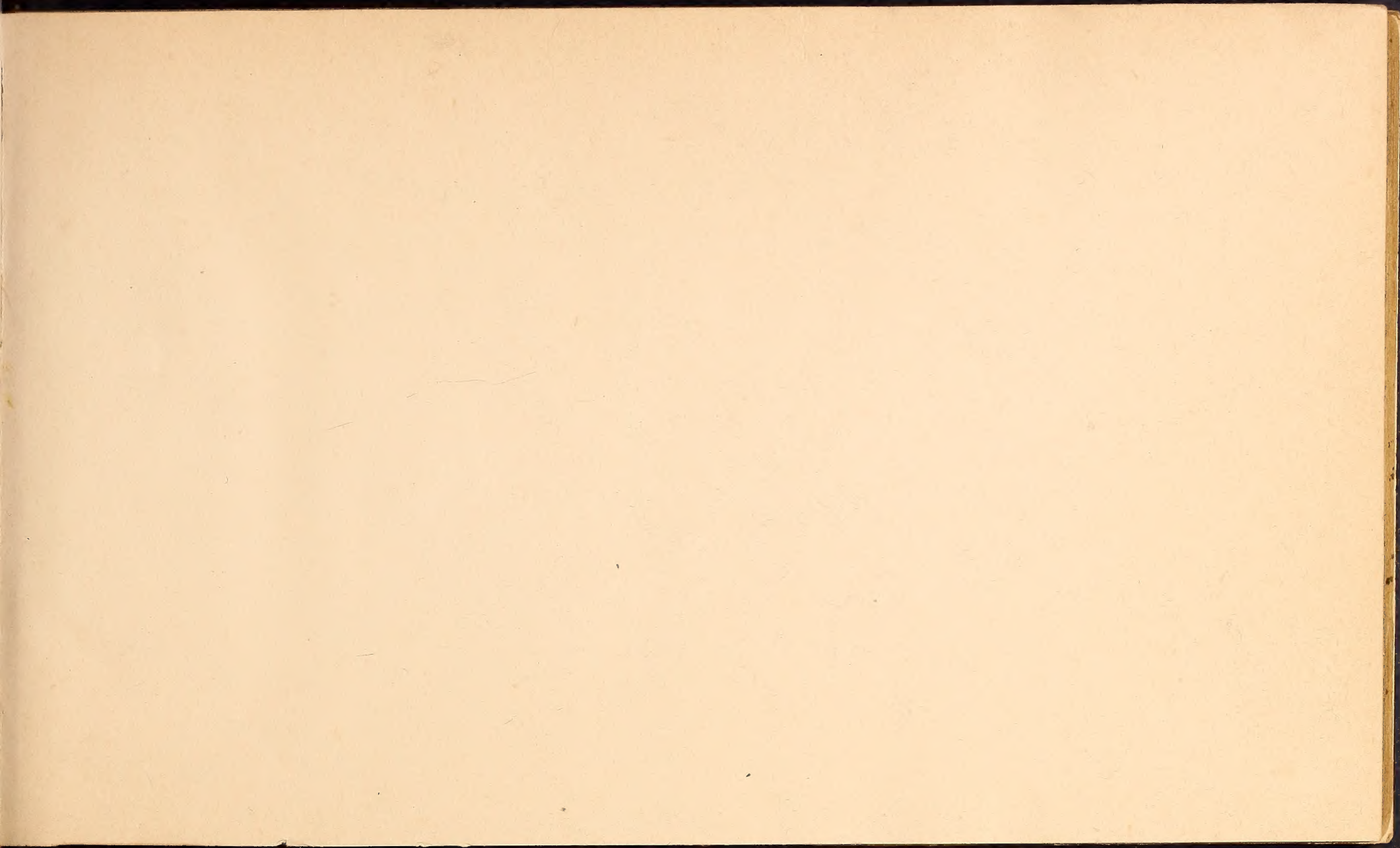
★
No 8049.95

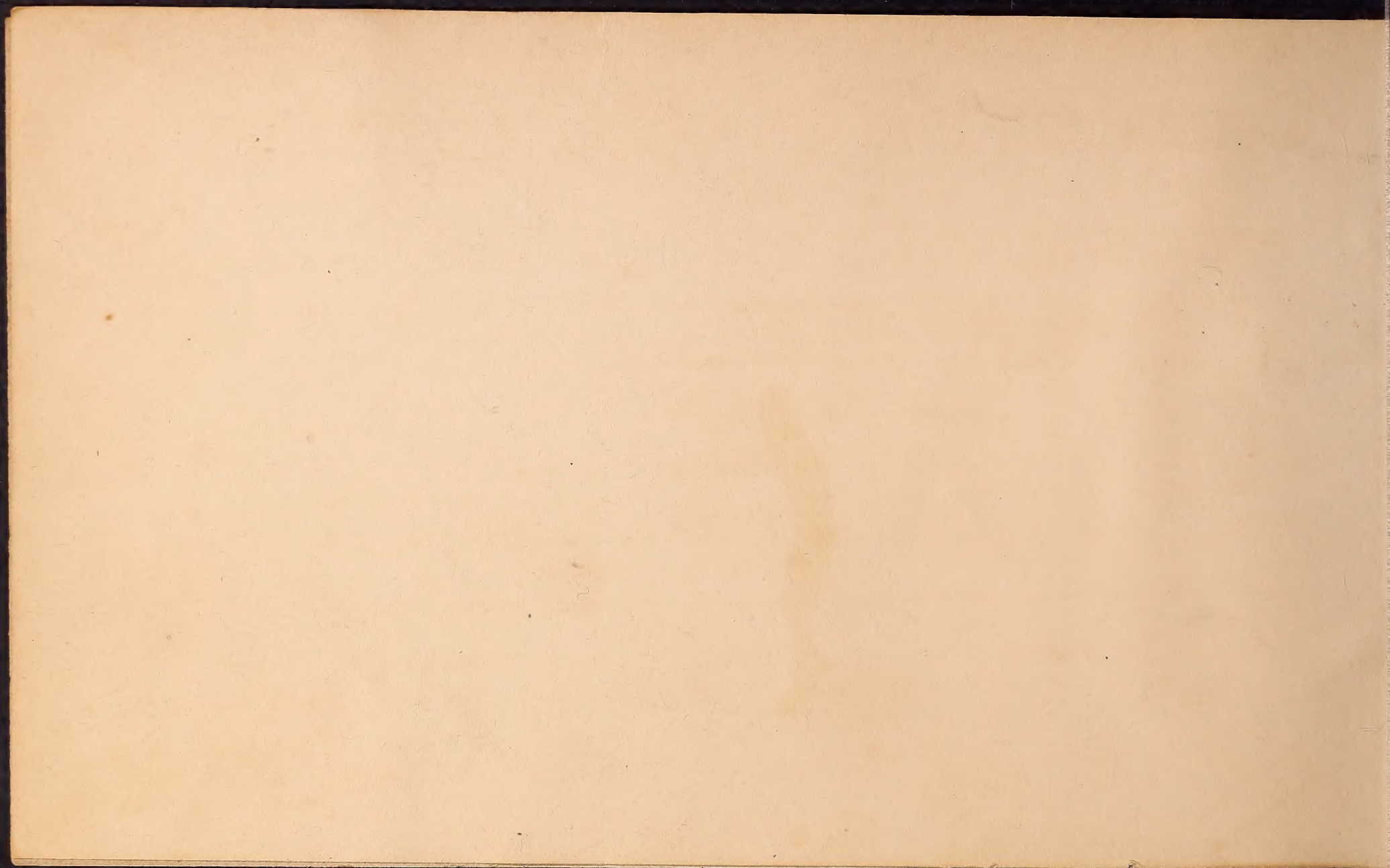


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O R,

BRIDGEWATER COLLECTION OF SACRED MUSIC.

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By BARTHOLOMEW BROWN, A. M. AND OTHERS.

"There is in souls a sympathy with sounds,
And, as the mind is pitch'd, the ear is pleas'd
With melting airs, or martial, brisk, or grave :
Some chord, in unison with what we hear,
Is touch'd within us, and the heart replies." — COWPER.

SECOND EDITION, IMPROVED.

Published according to Act of Congress.

PRINTED AT BOSTON,

By ISAIAH THOMAS AND EBENEZER T. ANDREWS.

Sold by said THOMAS & ANDREWS and JOHN WEST, Proprietors of the Work, at their respective Bookstores.

FEB. 1804.



Amos Peirce's Property Waltham. 1804

THE Compilers of this Collection, flattered by the speedy sale of the first Edition, which they consider as an evidence of the favourable opinion of the Public towards the work, have endeavoured to make such improvements in this SECOND EDITION as experience and the suggestions of friends have pointed out; and they hope the work will still meet with public patronage.

returned.

Schoe.



Feb. 16. 1819

M.

P R E F A C E.

MUSIC is justly classed among the liberal and polite arts. The principles of Harmony also form a very curious and not inconsiderable part of Mathematics. But, in a work like this, it is not so much an object to teach the abstruse principles of Harmony, as to inculcate the art of singing. Those who would become proficient in composition, or the art of combining sounds, should consult the Massachusetts Compiler,* the Encyclopedia, and other works, which explain and develop the doctrine of sound, and all the proportions of Harmony. Those who wish only to qualify themselves for performing plain Psalmody, and to furnish themselves with a convenient and suitable variety of congregational tunes, will, it is hoped, find this work sufficient for their purposes. The Compilers have endeavoured to adapt it to all the variety of time, key, and measure, now in use in the divine worship of the different denominations of Christians. The tunes are chiefly European; but many of them having never been before published in this country, will have all the novelty and effect of original compositions.

As this Collection is intended altogether for congregational use, no tunes are inserted but such as are suited to some measure of sacred verse. Many long pieces are, however, selected, which will require some practice and attention; and in order to facilitate the knowledge and performance of them, where the Adagio or Largo time has been used, the Allegro is substituted. This will not affect the tunes, but merely the mode of performing them; the same time in fact being preserved. The character of the Music is such, it is believed, as to accommodate all tastes. A great proportion of it is the production of the greatest Masters, both ancient and modern in Europe; and has the sanction of general use and approbation. None will object, that the music is too dull and antiquated; for, after passing through all the grades of improvement, men will at last come to admire the old slow church Music; and will consider the use of *Old Hundred* and *Windsor*, as evidence of a correct taste.

BRIDGEWATER, Dec. 16, 1802.

* The MASSACHUSETTS COMPILER was printed by, and may be had of THOMAS & ANDREWS.

ADVERTISEMENT.

IN the references to Psalms and Hymns in this work, whenever no express authority is given, Belknap's Collection is understood. The names of all European authors of the tunes are printed in *Roman*, and American in *Italic* characters. The principal melody, or tenor, is placed next above the bass. The metres are expressed as follows, viz.

Verfes of 4	lines and 8	fyllables each,
4		8 and 6 alternately,
4		6 : 6 : 8 : 6
8		6 : 6 : 6 : 6 : 4 : 4 : 4 : 4
8		5 : 5 : 5 : 5 : 6 : 5 : 6 : 5
5		8 each,
6		8 : 8 : 6 : 8 : 8 : 6
6		6 : 6 : 8 : 6 : 6 : 8
4		8 each, with 3 fyllables in a foot,
4		7 each,
4		8 and 7 alternately,
6		10 each,
6		10 : 10 : 10 : 10 : 11 : 11
6		6 : 6 : 10 : 6 : 6 : 10

as Old Hundred,	by L. M.
Windfor,	C. M.
Dover,	S. M.
Bethesda,	H. M.
St. Michael's,	P. M.
St. Helen's,	L. P. M.
Ganges,	C. P. M.
Dalston,	S. P. M.
Hampton,	8s.
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Auspicious Morn,	6s & 10s.



A plain and concise INTRODUCTION to the GROUNDS of MUSIC.

G A M U T.

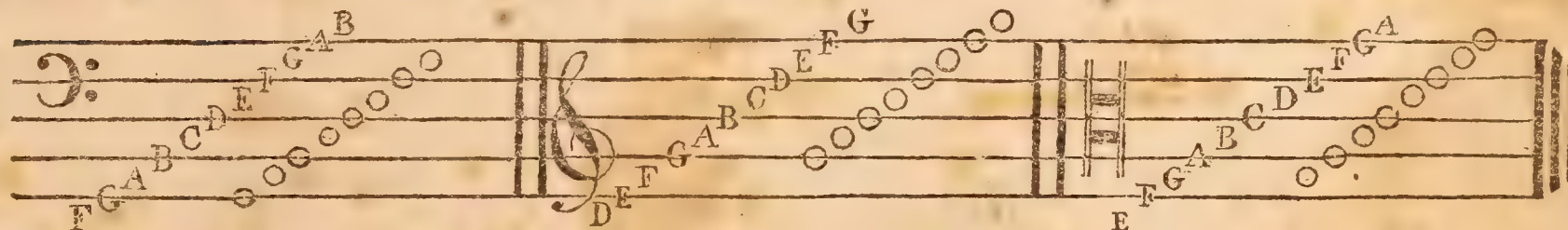
F Cliff.

B A S S.

| G Cliff. TENOR or TREBLE.

| C Cliff. COUNTER.

Space above
Fifth line.
Fourth space
Fourth line
Third space
Third line
Second space
Second line
First space
First line
Space below



A CLIFF generally distinguishes some particular part ; it also governs the order of the letters, as it always, wherever it be placed, carries the letter, prefixed to it as above, along with it, from which also it takes its name.

THE natural place for mî is in

If B be flat, mî is in	E	If F be sharp, mî is in
If B and E be flat, mî is in	A	If F and C be sharp, mî is in
If B, E, and A be flat, mî is in	D	If F, C, and G be sharp, mî is in
If B, E, A, and D, be flat, mî is in	G	If F, C, G, and D be sharp, mî is in

Above mî are fà, fôl, là, fà, fôl, là ; and below, are là, fôl, fà, là, fôl, fà, and then comes mî again.

From mî to fà, and from là to fà, are but half tones.

NAMES and PROPORTIONS of the NOTES and RESTS.

	Semibreve.	Minim.	Crotchct.	Quaver.	Semiquaver.	Demisemiquaver.
Notes						
Rests						

Two minims, or 4 crotchets, or 8 quavers, or 16 semiquavers, or 32 demisemiquavers, are equal to one semibreve.

Mufical Characters.

Stave		FIVE lines whereon mufic is written.
Brace		Shows how many parts are fung together.
Flat		At the beginning of a tune, governs the mī; and fet before a note, finks it half a tone.
Sharp		At the beginning of a tune, governs the mī; and fet before a note, raifes it half a tone.
Natural		Restores any note, made flat or sharp, to its primitive found.
Point of Addition		Adds to a note half its original length.
Point of Diminution		Reduces three notes to two of the fame kind.
Single bar		Divides the time according to the measure note.

Double bar  or  Shows the end of a strain.

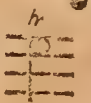
Clofe  Shows the end of a tune.

Repeat :S: or  Shows that part of the tune is to be fung twice.

Figures  Show that the notes under figure 1 are fung before repeating, and the notes under figure 2 at repeating. If tied together with a slur, all are fung at repeating.

Hold  Shows that the found of the note over which it is placed should be continued beyond its customary length, so long as the master pleases. — In this book, when placed over the treble, it has influence over the corresponding notes in the other parts.

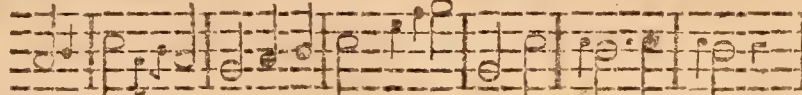
Ledger lines  Are added when the notes go out of the compass of the five lines and spaces.

Trill  Shows that the note over which it is placed should be shaken.

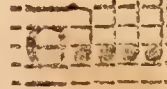
Marks of distinction  Require the notes over which they are placed to be fung emphatically.

Choosing notes  Give the performer liberty to sing which he pleases; and both may be sung at the same time.

Slur or Tie  Shows what number of notes are sung to one syllable.

Apoggi-
turas 
Are small notes which divide the time of the principal note, unless it be followed by a point or rest, and then they take the whole time of the principal note, and that takes the time of the point or rest only.

COMMON TIME.

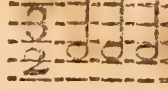
First Mood  ADAGIO has 4 beats in a bar, 2 down and 2 up. 4 crotchets or their amount, fill a bar. Accented on the first and third. 
d d u u

Second  Largo, has 4 beats, 2 down and 2 up, $\frac{1}{2}$ quicker than the first. 4 crotchets in a bar. Accented on the first and third.* 
d d u u

Third  or  Allegro, has 2 beats, 1 down and 1 up. 4 crotchets in a bar. Accented as the preceding. 
d u

Fourth  Has 2 beats, 1 down and one up. Two crotchets in a bar. Accented as the preceding. 
d u

TRIPLE TIME.

First Mood  HAS 3 beats, 2 down and 1 up; 3 minims, or their amount, fill a bar. Accented chiefly on the first, and faintly on the third. 
d d u

Second  Has 3 beats, 2 down, and 1 up; three crotchets, or their amount, fill a bar. Accented as the preceding. 
d d u

Third  Has three beats, two down, and one up; three quavers fill a bar. Accented as the preceding. 
d d u

COMPOUND TIME.

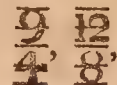
First Mood  CONTAINS the amount of 6 crotchets in a bar, and has 2 beats, 1 down and 1 up. Accented on the first. 
d u

* In Italian music, Largo is the first, and Adagio the second Mood.

Has the amount of six quavers in a Second bar, and has 2 beats, 1 down and 1 up. Accented on the first.



There are other moods in compound time, such as



&c. but not commonly used in Psalmody.

OF THE KEYS.

THERE are but two Keys in music, the *sharp* or *major key*, and the *flat* or *minor key*. If the last note in the bass be next above *mi*, it is a *sharp*; if next below, it is a *flat* key.

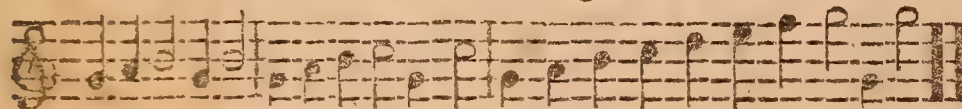
LESSON FOR TUNING THE VOICE

ASCENDING.

Thirds.

Fourths.

Eighths.



DESCENDING.

Thirds.

Fourths.

Eighths.





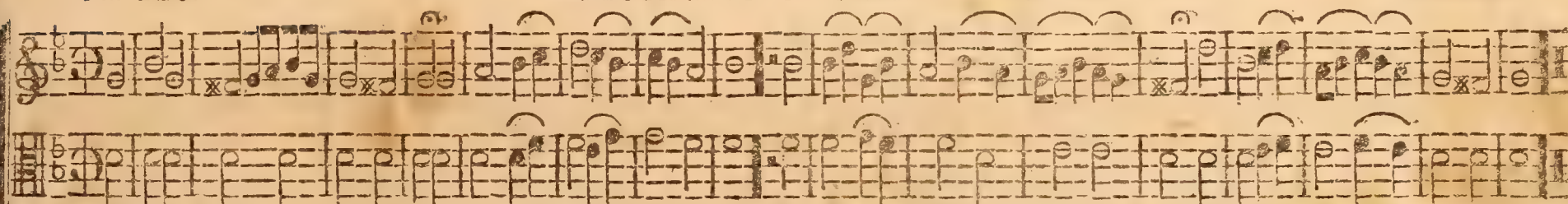
COLUMBIAN AND EUROPEAN HARMONY.

H. 228.

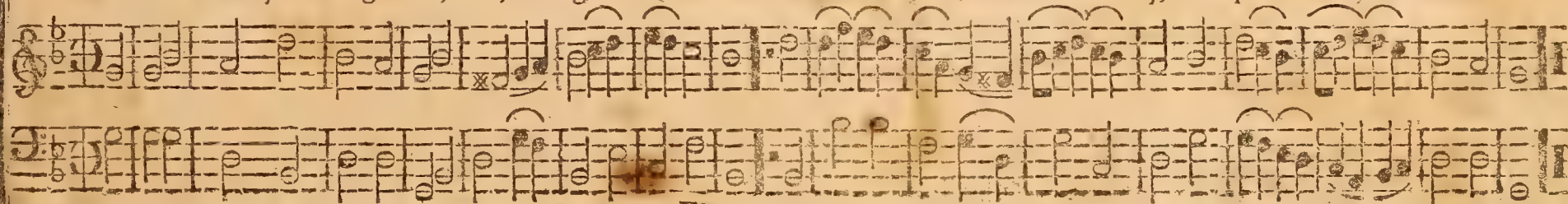
MORNING FLOWER.

L. M.

Leach.



So fades the lovely blooming flow'r, Frail, smiling solace of an hour! So soon our transient comforts fly, And pleasure only blooms to die.



B

Come, sound his praise abroad, And hymns of glory sing : Jehovah is the sovereign God, The universal King.

Ps. 3.

Slow.

WINDSOR. C. M.

Kirby. A. D. 1592.

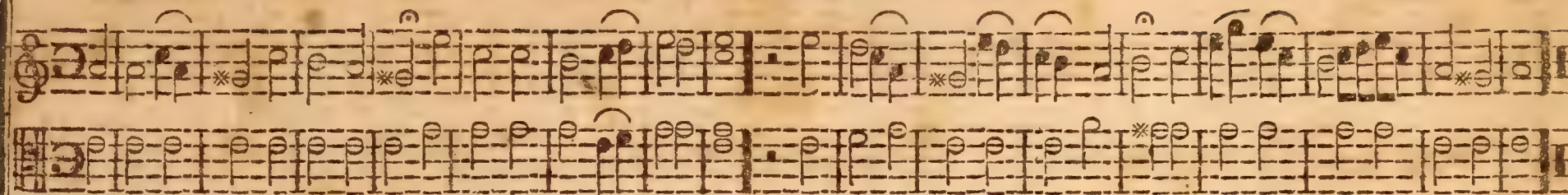
My God, how many are my fears, How fast my foes increase ! Their number, how it multiplies ! How fatal to my peace !

H. 262.

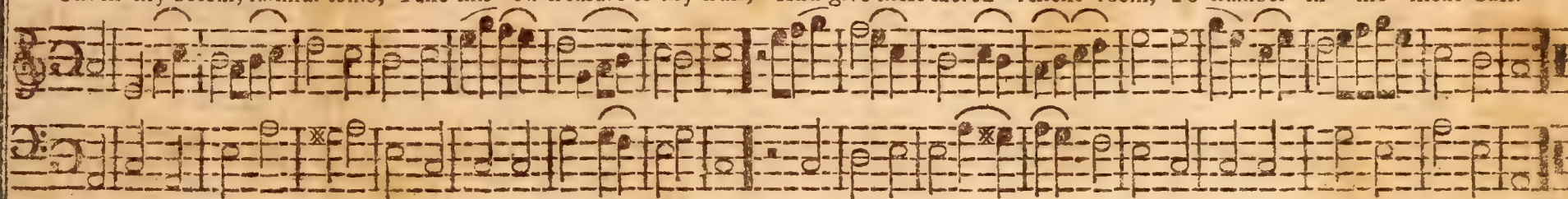
SEPULCHRE. L. M.

Leach.

11



Unveil thy bosom, faithful tomb, Take this new treasure to thy trust, And give these sacred relicks room, To slumber in the silent dust.



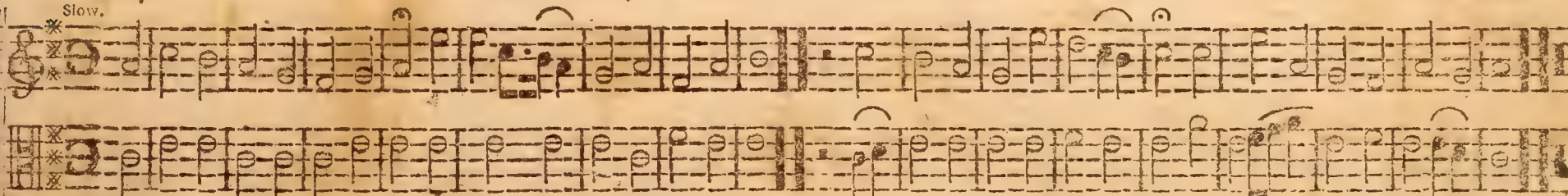
Ps. 4.

SAVOY, or OLD HUNDRED. L. M.

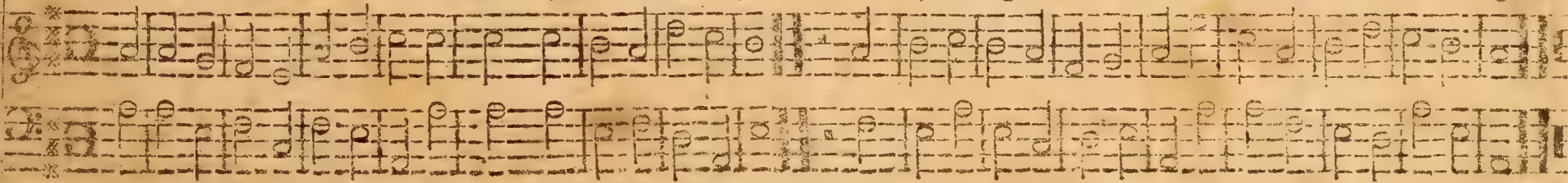
L. M.

Dr. Douland.

Slow.



Thus far the Lord has led me on, Thus far his power prolongs my days, And ev'ry evening shall make known Some fresh memorials of his grace.



Slow.

Lord, in thy great, thy glorious name, I place my hope, my only trust; Save me from sorrow, guilt, and

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in bass clef. The third and fourth staves are in treble and bass clefs respectively, with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second staff.

shame, Thou ever gracious, ever just. Thou ever, &c.

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in bass clef. The third and fourth staves are in treble and bass clefs respectively, with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second staff.

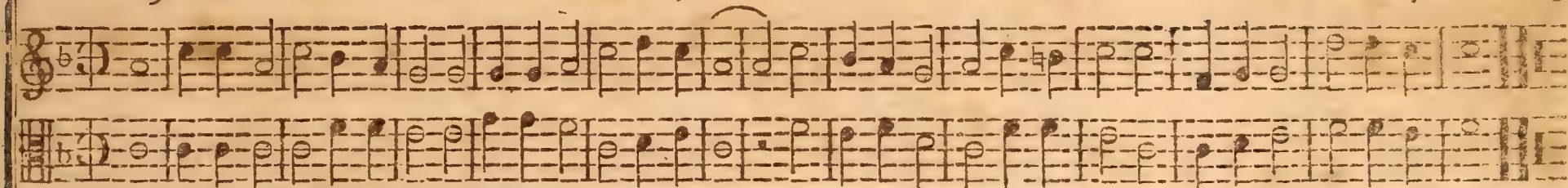
Ps. 9.

RUGBY, *or* WELLS.

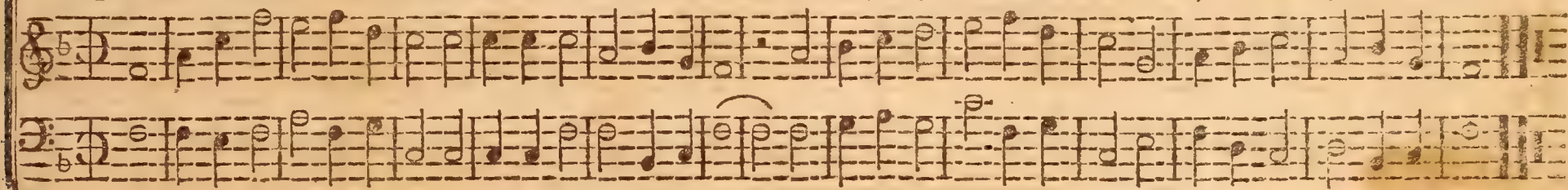
L. M.

Holdrayd.

13



Sing to the Lord, who loud proclaims His various and his saving names: O may they not be heard alone, But by our sure experience known.

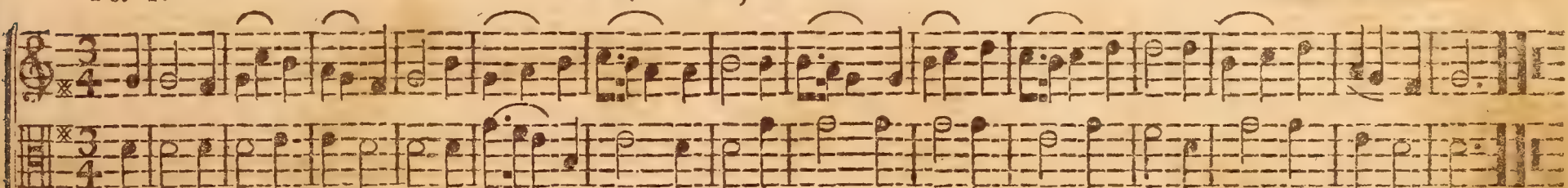


Ps. 1.

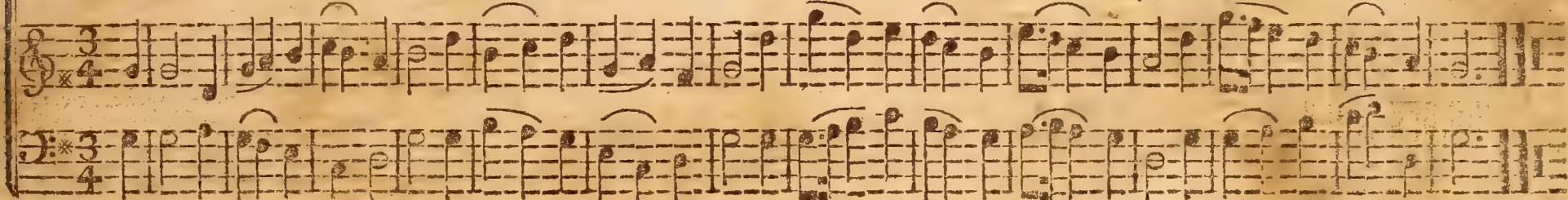
St. PATRICK'S, *or* IRISH.

C. M.

Williams' Coll.



Blest is the man who shuns the place Where finners love to meet, Who fears to tread their wicked ways, And hate the scoffer's feat.



Handwritten musical score for the hymn 'VIRGINIA'. The score is written on ten staves, organized into five systems of two staves each. The first system includes a treble and bass staff with a 3/4 time signature and a key signature of one flat (B-flat). The lyrics are written below the staves. The notation includes various musical symbols such as notes, rests, beams, and accidentals. There are several 'x' marks above certain notes, possibly indicating specific performance instructions or corrections. The paper is aged and shows some staining.

Deep are the wounds which sin has made ; Where shall the sinner find a cure ? In vain, alas, is

nature's aid, The work exceeds her utmost pow'r. The work, &c.

Early, my God, without delay, I haste to seek thy face; My thirsty spirit faints a-

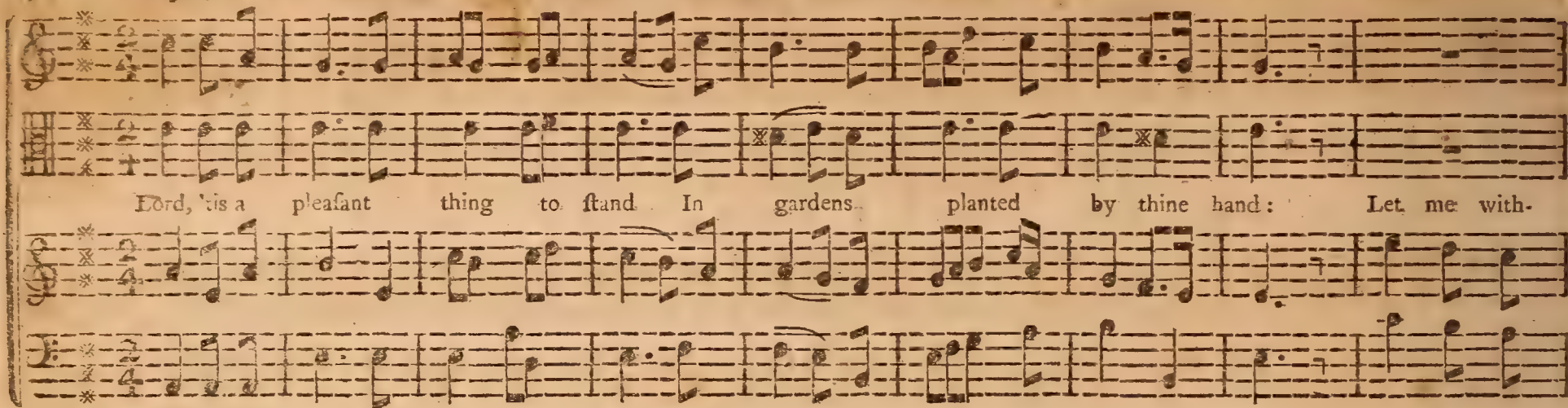
The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is an alto clef. The third staff is a treble clef. The fourth staff is a bass clef. The music is in common time (C.M.). The lyrics are written below the staves, with some words like 'a-' being split across the end of the system.

way, My thirsty spirit faints away, Without thy cheering grace.

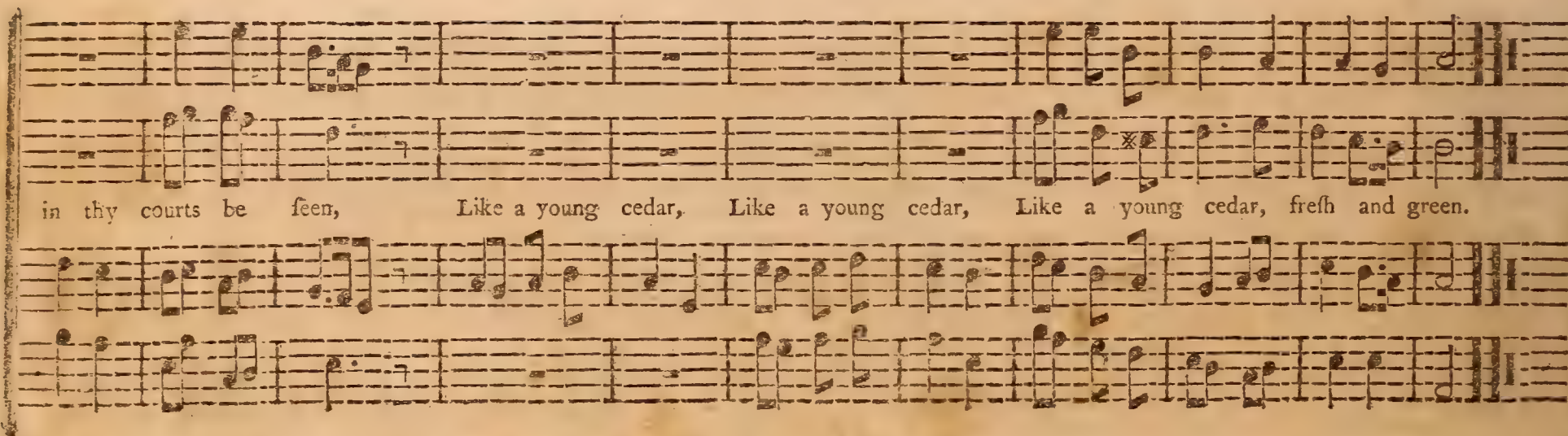
Soft. Loud. I 2

Bassoon.

The second system of the musical score continues the piece. It also consists of four staves. The top staff has a 'Soft.' marking above it. The second staff has a 'Loud.' marking above it. The third staff has 'I' and '2' markings above it, indicating first and second endings. The fourth staff has a 'Bassoon.' marking below it. The lyrics continue across the staves, with some words like 'a-' being split across the end of the system.



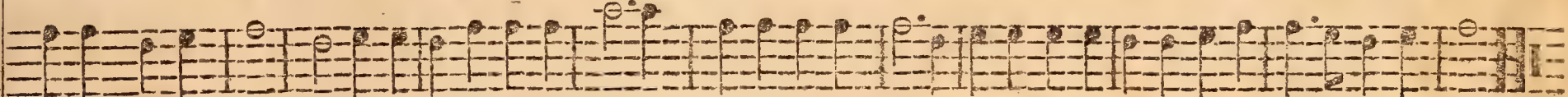
Lord, 'tis a pleasant thing to stand In gardens planted by thine hand: Let me with-



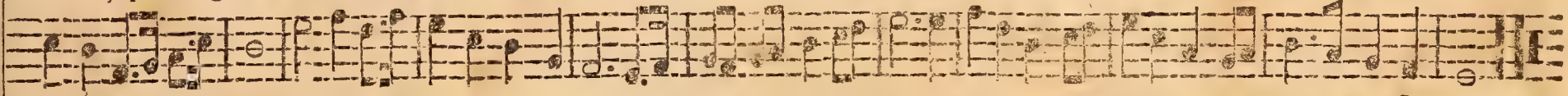
in thy courts be seen, Like a young cedar, Like a young cedar, Like a young cedar, fresh and green.



The Lord my shepherd is, I shall be well supply'd ; Since he is mine and I am his, What can I want beside ! He leads me to the place Where



heavenly pasture grows, Where living waters gently pass, And full salvation flows. Where living, &c.



When fancy spreads her boldest wings, And wanders unconfin'd Amid the various scene of things, Which entertain the mind:

In vain we trace creation o'er, In search of sacred rest: The whole creation is too poor To make us fully blest.

And now, my soul, another year Of my short life is past : I cannot long continue here, And this may be my last.

My trust is in my heav'nly friend, My hope in thee, my God : Rise, and my helpless life defend From those who seek my blood.

The praises of my God shall

Through all the changing scenes of life, In trouble and in joy, The praises of my

The praises of my God shall still, The, &c.

The praises of my God shall still,

still, The praises, &c. My heart, My heart, &c.

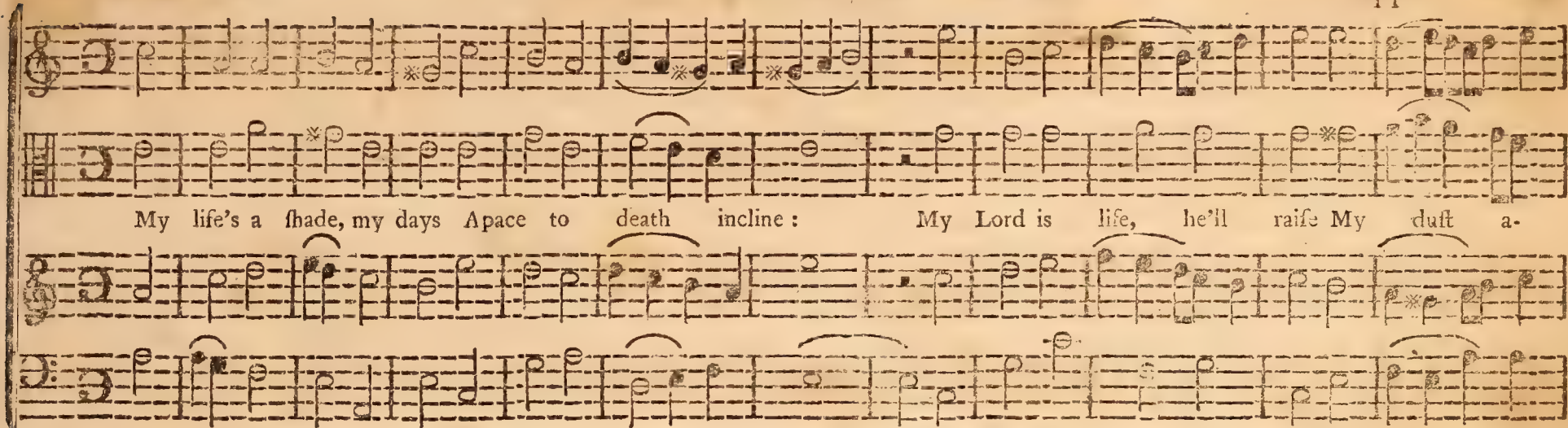
God, The praises of my God shall still My heart and tongue employ. My heart, &c.

1 2

FUNERAL HYMN. H. M.

Knapp.

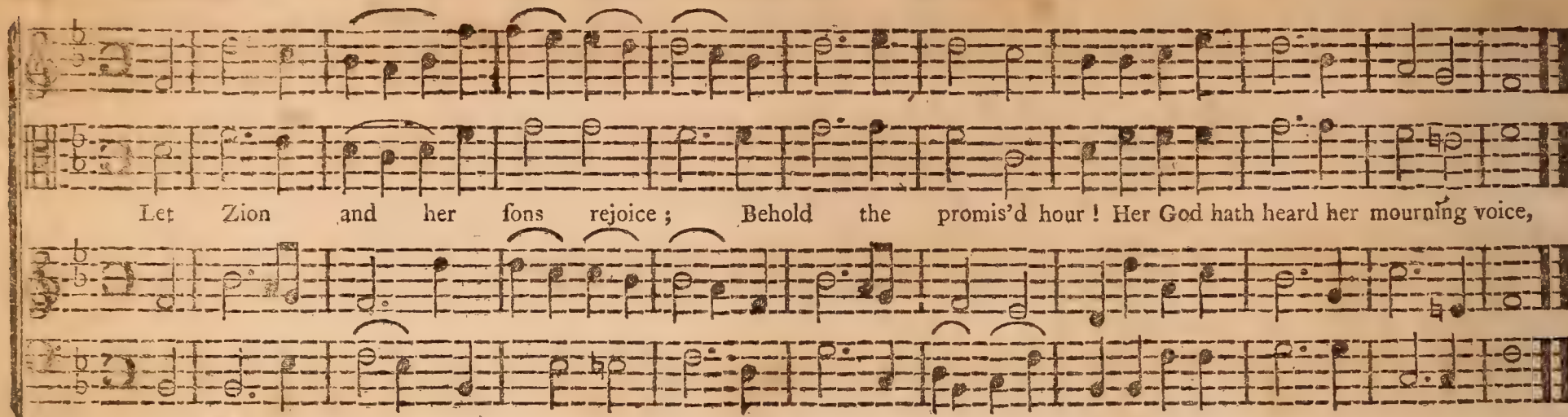
21



My life's a shade, my days Apace to death incline : My Lord is life, he'll raise My dust a-

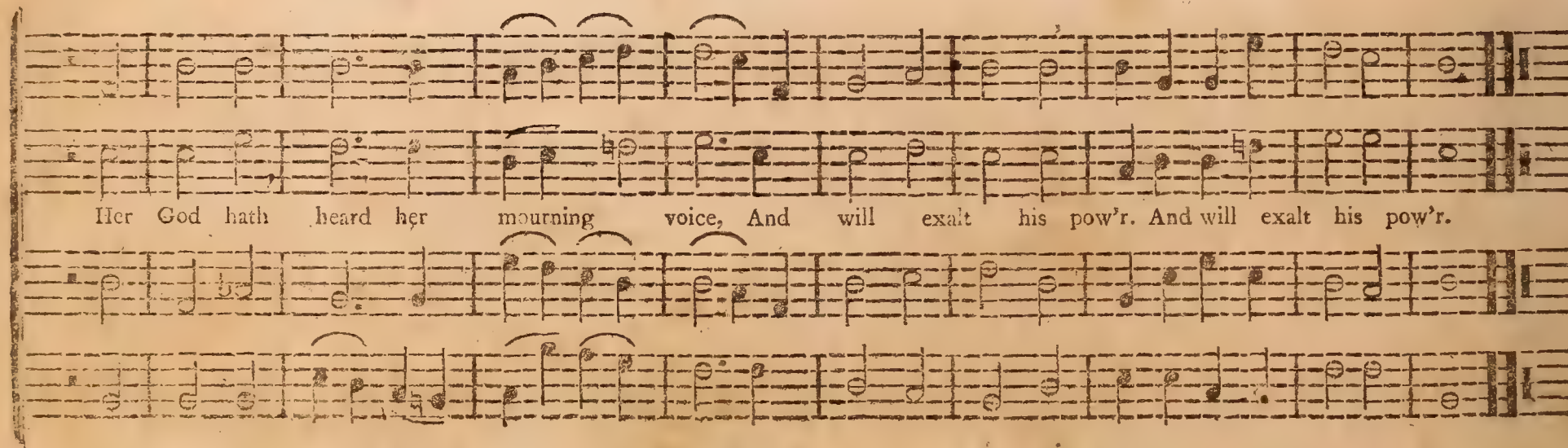


gain, ev'n mine. Sweet truth to me, I shall arise, And with these eyes My Saviour see.



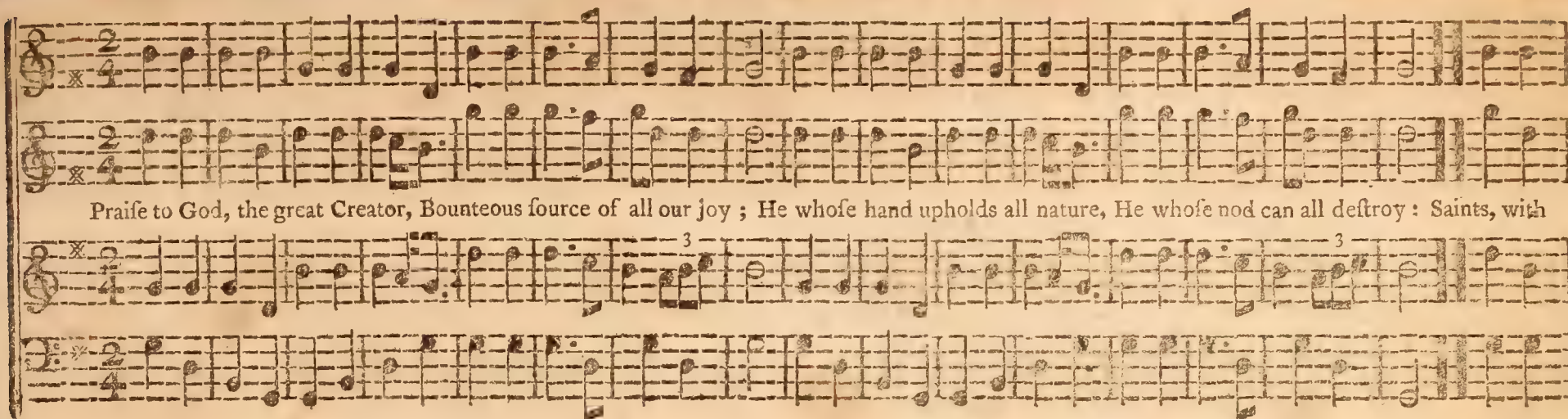
Let Zion and her sons rejoice ; Behold the promis'd hour ! Her God hath heard her mourning voice,

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music is in common time and the key signature has one flat (B-flat). The lyrics are written below the vocal staves.



Her God hath heard her mourning voice, And will exalt his pow'r. And will exalt his pow'r.

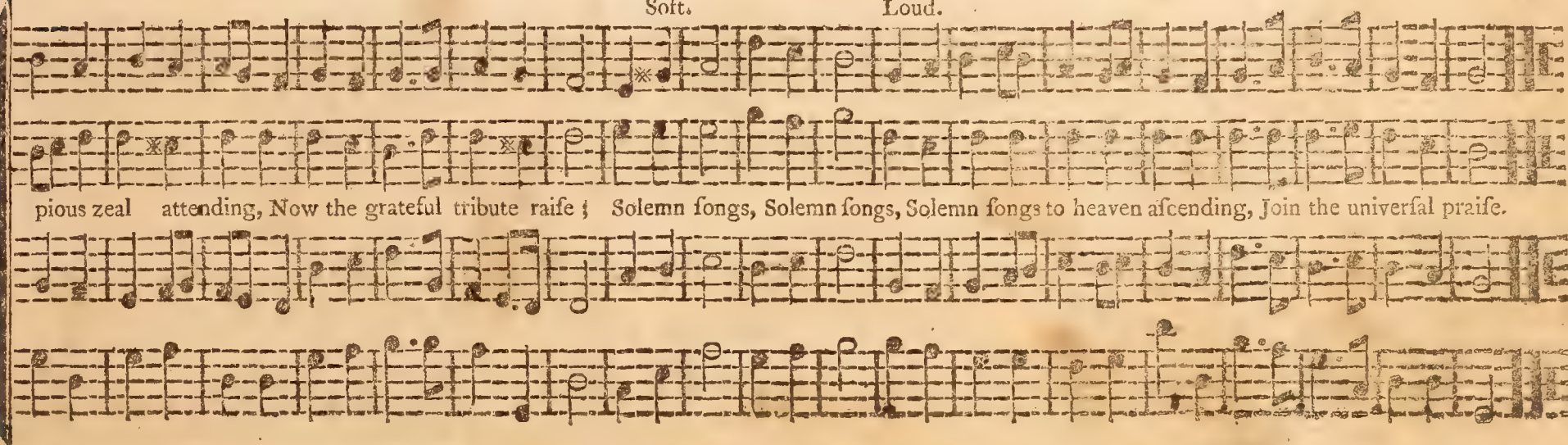
The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics continue below the vocal staves.



Praise to God, the great Creator, Bounteous source of all our joy ; He whose hand upholds all nature, He whose nod can all destroy : Saints, with

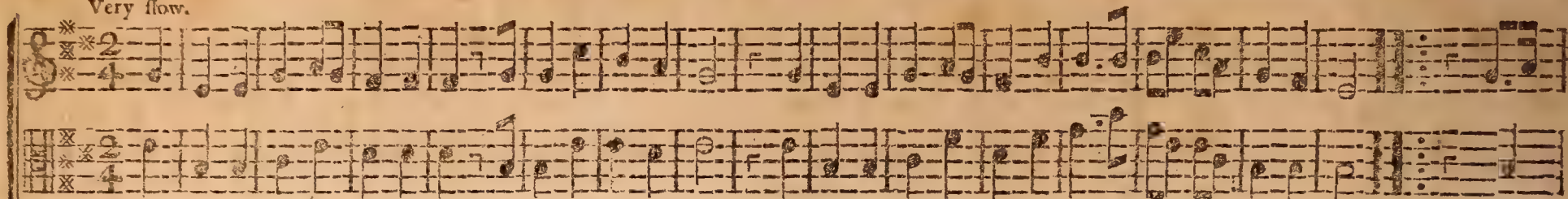
Soft.

Loud.

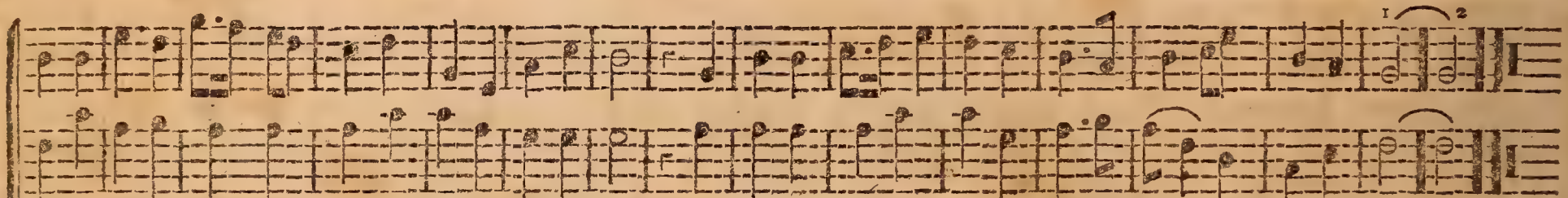
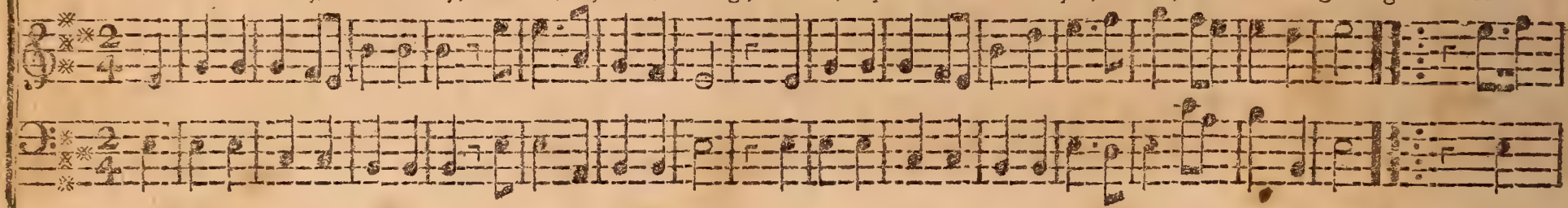


pious zeal attending, Now the grateful tribute raise ; Solemn songs, Solemn songs, Solemn songs to heaven ascending, Join the universal praise.

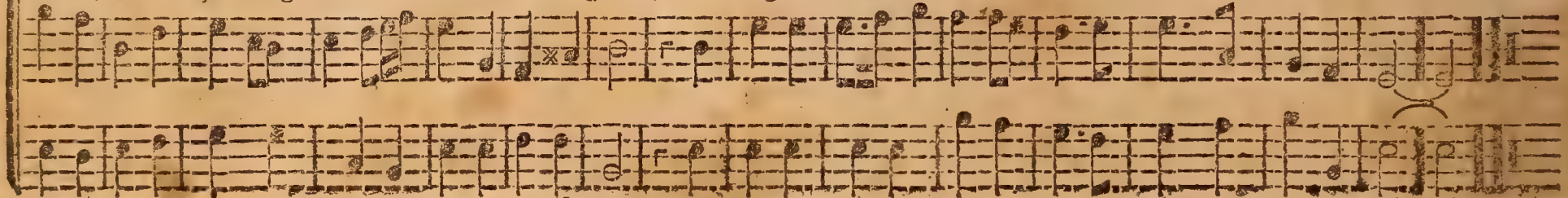
Very slow.



Before the rosy dawn of day, To thee, my God, I'll sing; Awake, my soft and tuneful lyre, Awake, each charming string. A-



wake, and let thy flowing strains Glide thro' the midnight air, While high amidst her silent orb The silver moon rolls clear.



Lord, where shall guilty souls retire, Forgotten and unknown? In hell they meet thy dreadful

In hell, &c.

In hell they meet thy dreadful ire, In heav'n, &c.

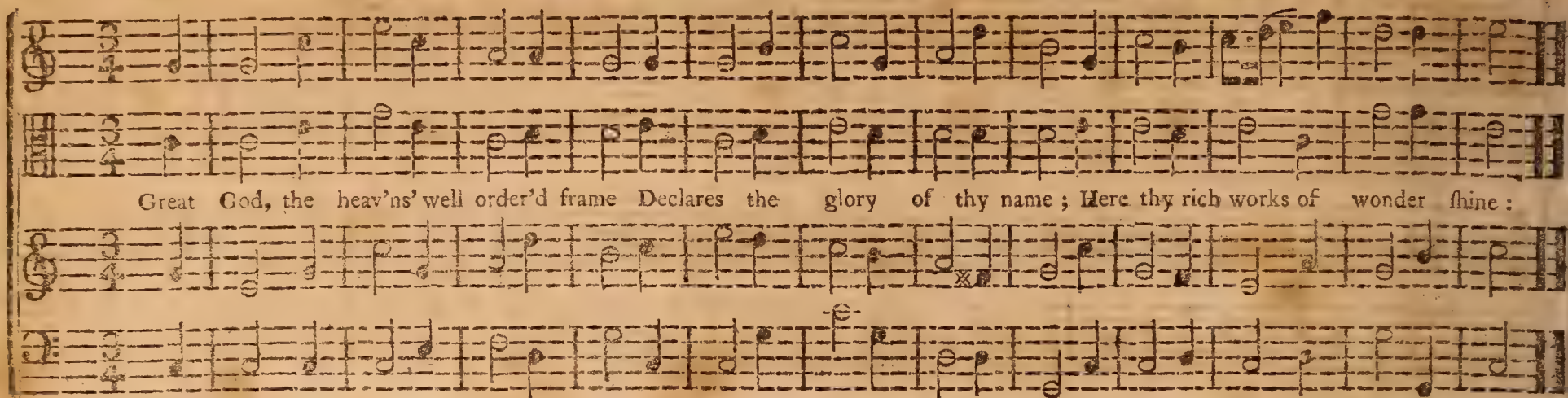
This system contains four staves of music. The first two staves are for the vocal parts, and the last two are for the keyboard accompaniment. The lyrics are written below the staves, with some words appearing above the notes in the first staff.

ire, In heav'n thy glorious throne. In hell they meet, &c.

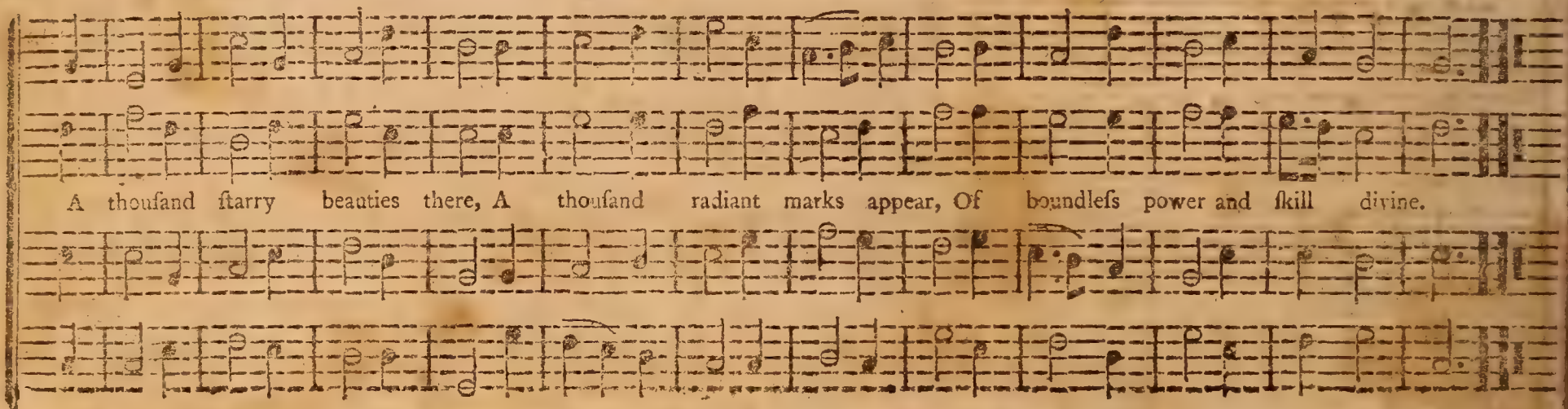
heav'n thy glorious throne.

D

This system contains four staves of music. The first two staves are for the vocal parts, and the last two are for the keyboard accompaniment. The lyrics are written below the staves, with some words appearing above the notes in the first staff. The system ends with a double bar line and the letter 'D' below it.



Great God, the heav'ns' well order'd frame Declares the glory of thy name ; Here thy rich works of wonder shine :



A thousand starry beauties there, A thousand radiant marks appear, Of boundless power and skill divine.

H. 228.

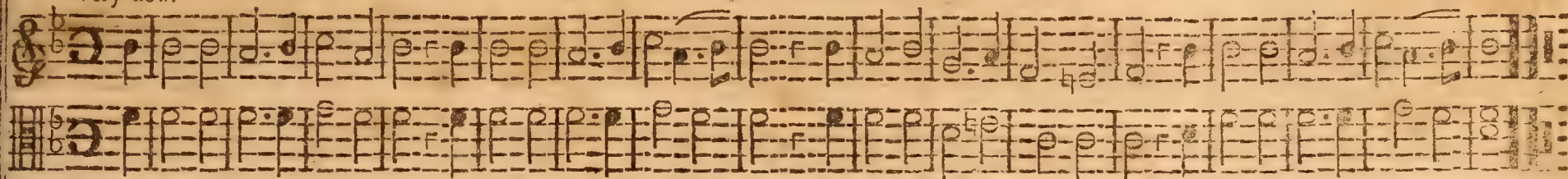
CONDOLENCE, *or* PLEYEL'S HYMN.

C. M.

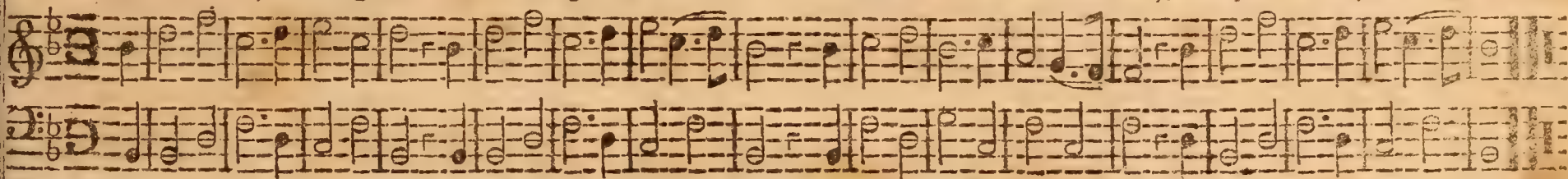
Pleyel.

27

Very slow.



So fades the lovely blooming flow'r, Frail, smiling solace of an hour ! So soon our transient comforts fly, And pleasure only blooms to die.



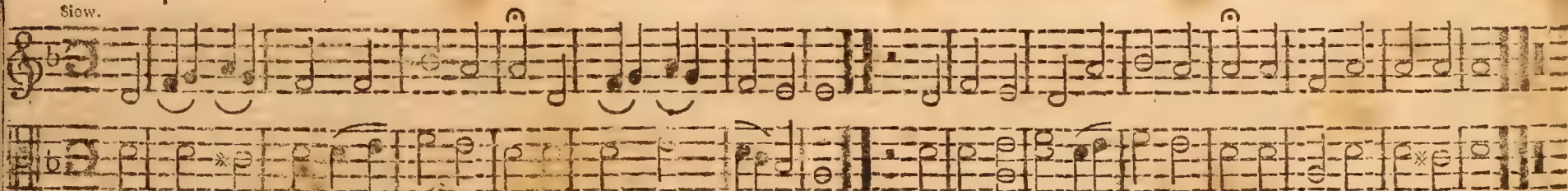
Ps. 14.

B A N G O R.

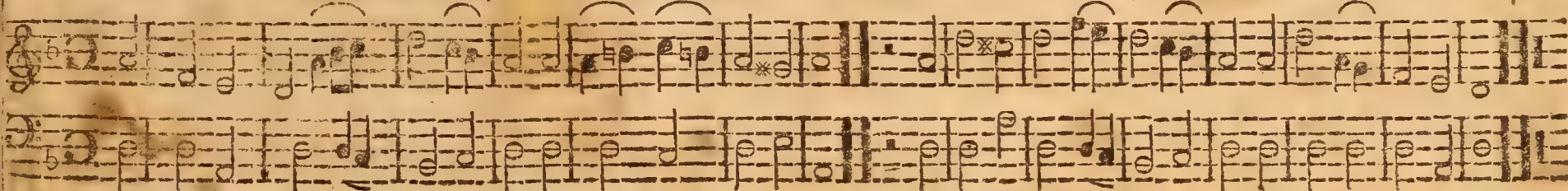
C. M.

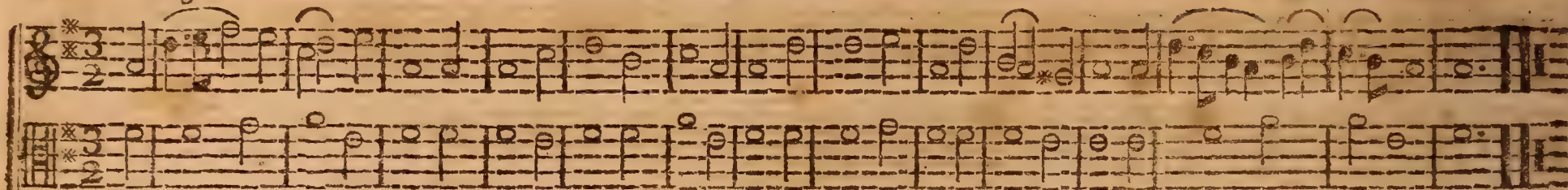
Tanfur's Coll.

Slow.

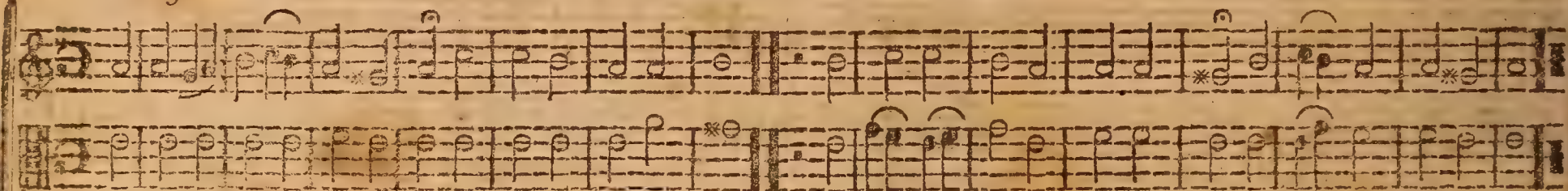
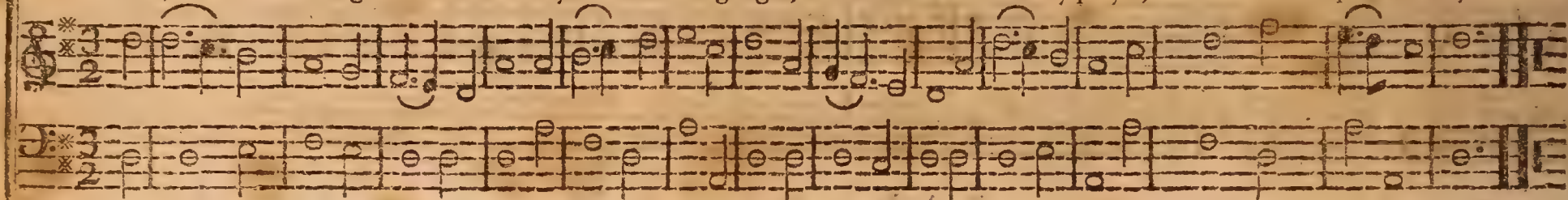


Fools, in their hearts, believe and say, That all religion's vain ; There is no God that reigns on high, Or minds th' affairs of men.

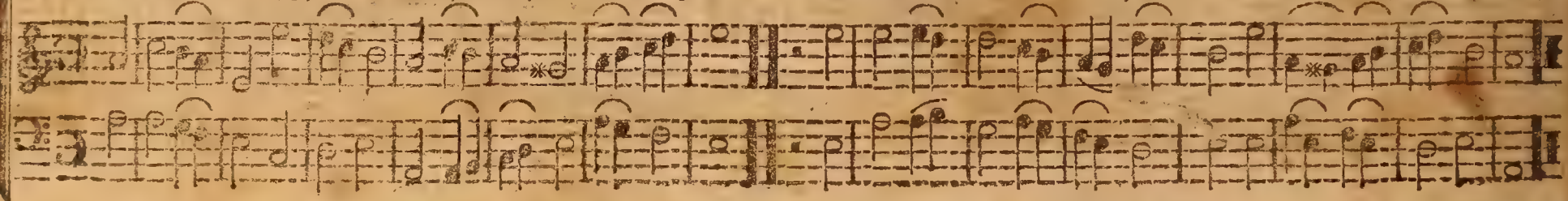


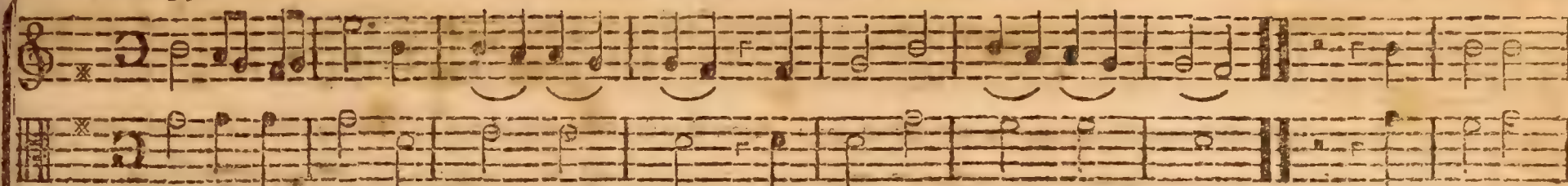


Lord, in the morning thou shalt hear My voice ascending high ; To thee will I address my prayer, To thee lift up mine eye.

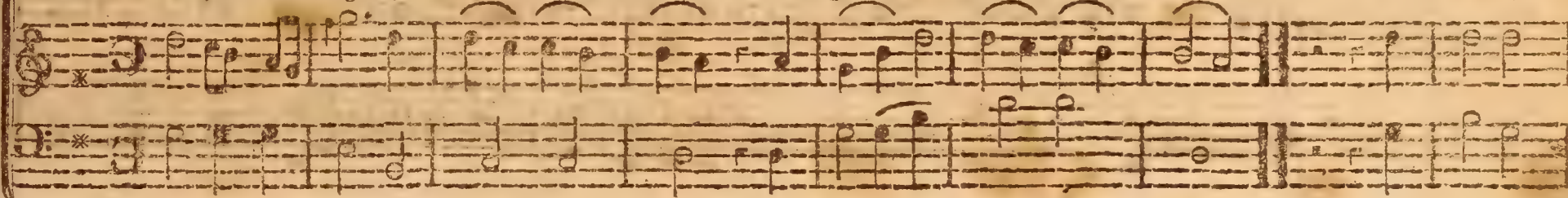


Lord, who's the happy man that may To thy blest courts repair ? And whilst he bows before thy throne, Shall find acceptance there.

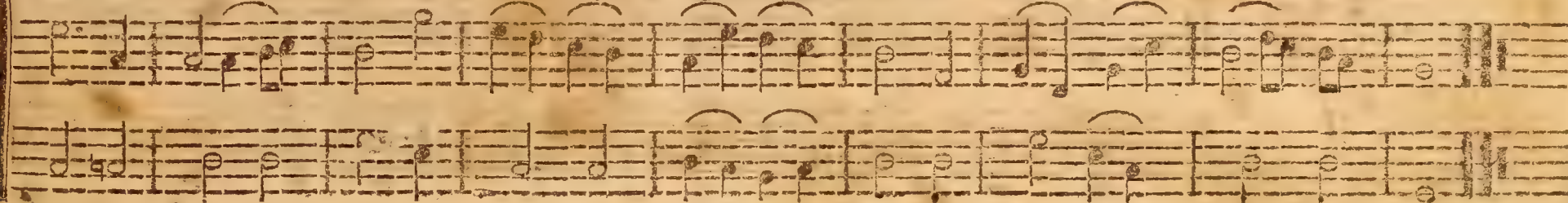


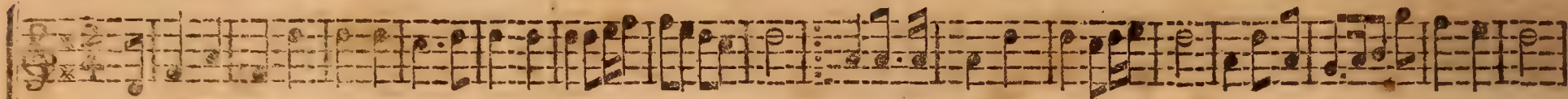


Lord, where shall guilty souls retire, Forgotten and unknown? In hell they

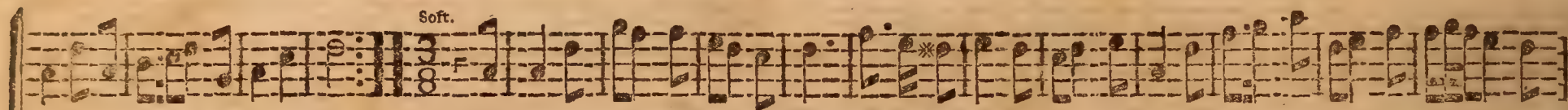
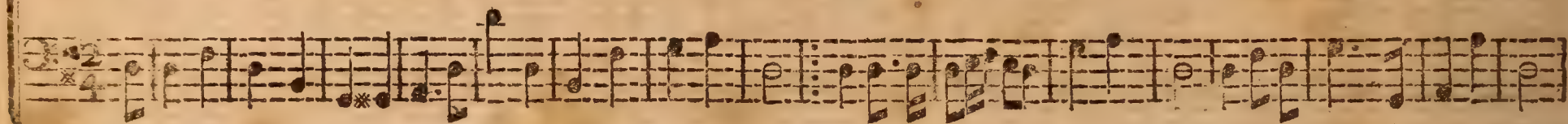
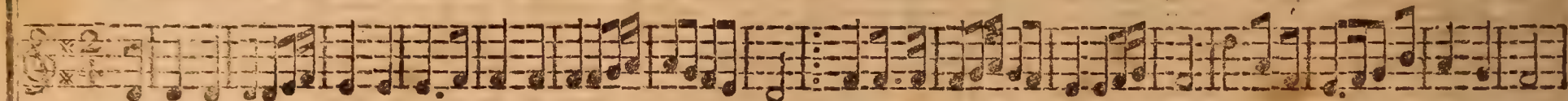


meet thy dreadful ire, In heav'n thy glorious throne. In heav'n, &c.



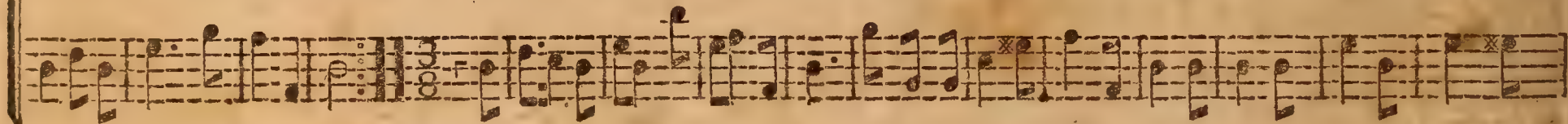
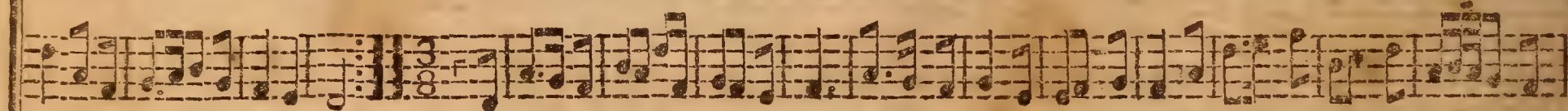


Before Jehovah's awful throne, Ye nations, bow with sacred joy : Know that the Lord is God alone ; He can create, and he destroy.



He can create, and he destroy.

His sovereign pow'r, without our aid, Made us of clay, and form'd us men : And when like wand'ring sheep we

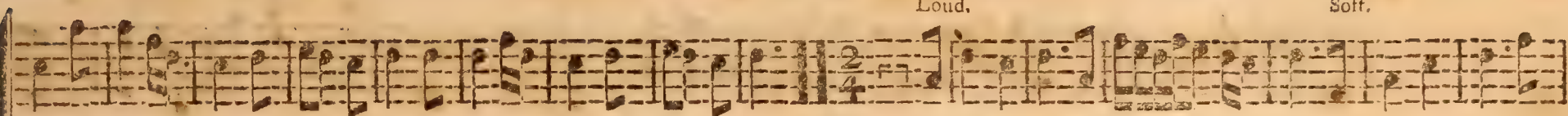


DENMARK continued.

31

Loud.

Soft.



fray'd, He brought us to his fold again. He brought, &c.

We'll crowd thy gates with thankful songs, High as the heav'ns our



Loud.

Soft.

Loud.

Soft.

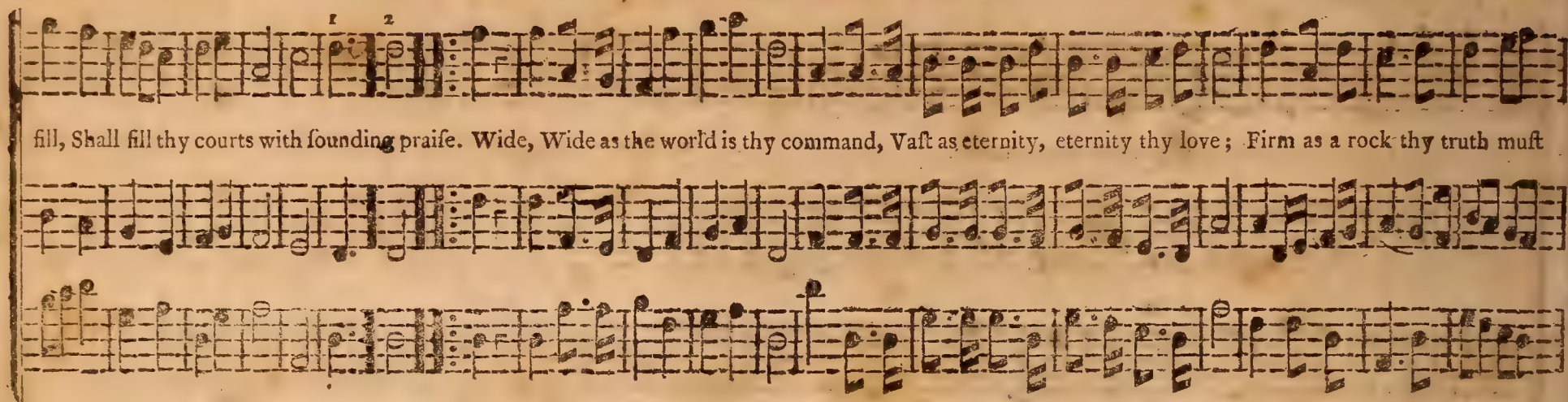
Loud.



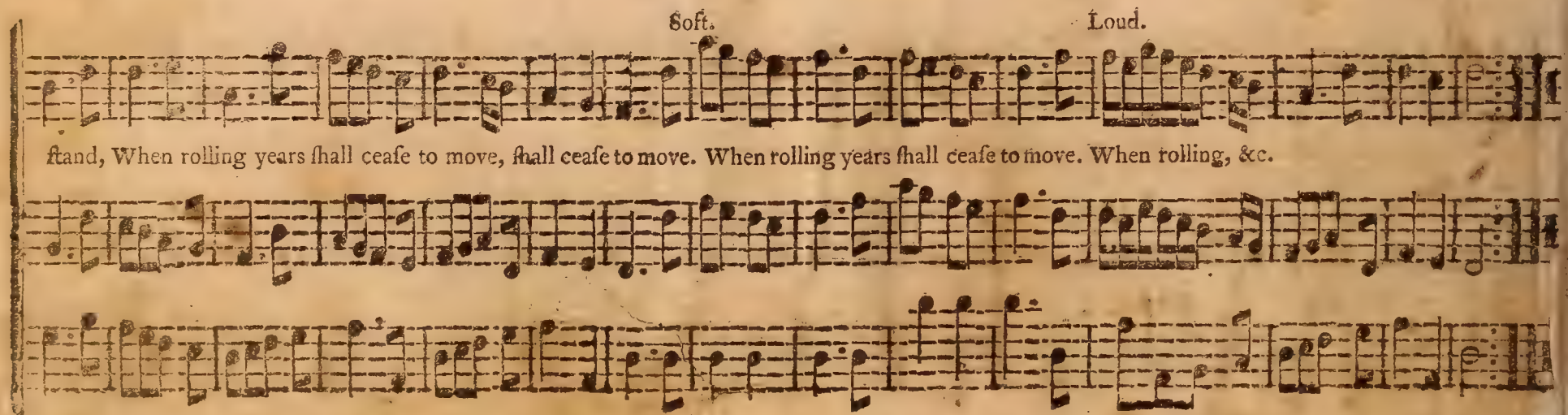
voices raise ; And earth, & earth, with her ten thousand thousand tongues, Shall fill thy courts with sounding praise, Shall fill, &c.

Shall

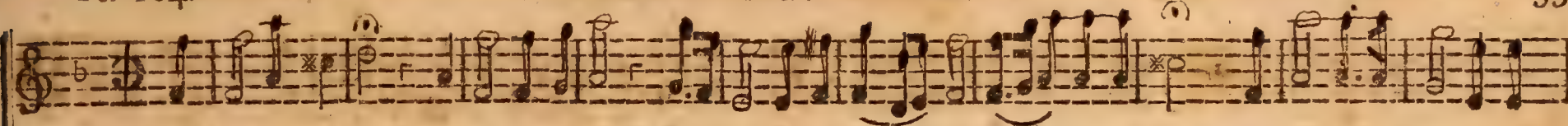




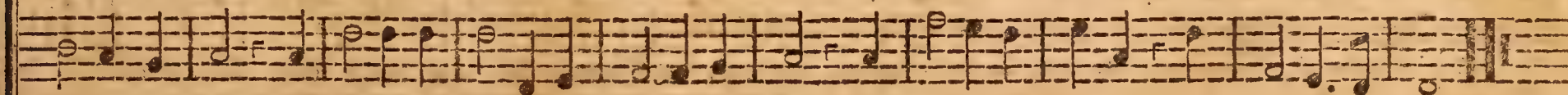
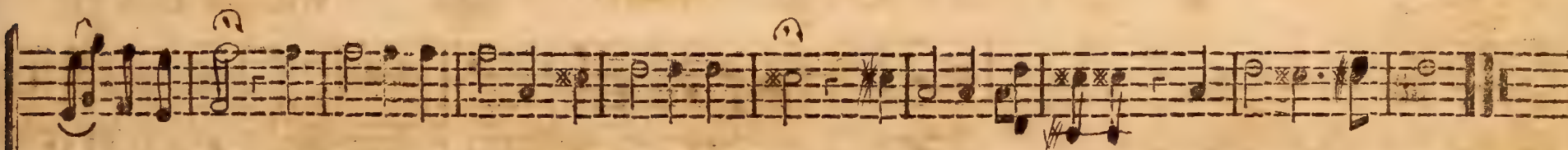
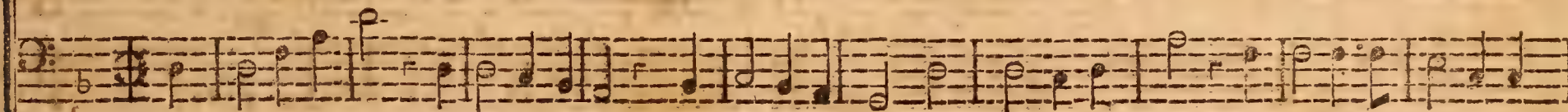
fill, Shall fill thy courts with founding praise. Wide, Wide as the world is thy command, Vast as eternity, eternity thy love; Firm as a rock thy truth must



stand, When rolling years shall cease to move, shall cease to move. When rolling years shall cease to move. When rolling, &c.



Bless God, O my soul, Rejoice in his name, And let my glad voice His greatness proclaim : Surpassing in honour, Do-



minion, and might, His throne is the heaven, His robe is the light. His throne, &c.



Behold, the morning sun Begins his glorious way ! His beams through all the nations run, And life and light convey.

This musical score is for the hymn 'DOVER' based on Psalm 19. It is in common time (C) and G major. The score consists of four staves: a vocal melody (treble clef), a piano accompaniment (treble and bass clefs), and a basso continuo line (bass clef). The lyrics are written below the piano part. The music features a simple, hymn-like melody with a steady accompaniment.

Ps. 25.

LITTLE MARLBOROUGH.

S. M.

Williams' Coll.

Slow.

To God I lift my eyes, My trust is in his name ; And they, whose hope on him relies, Shall never suffer shame.

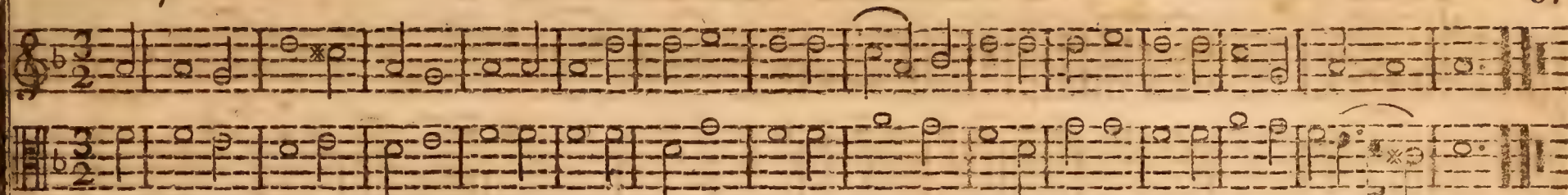
This musical score is for the hymn 'LITTLE MARLBOROUGH' based on Psalm 25. It is in 3/4 time and G major. The score consists of four staves: a vocal melody (treble clef), a piano accompaniment (treble and bass clefs), and a basso continuo line (bass clef). The tempo is marked 'Slow'. The lyrics are written below the piano part. The music features a gentle, flowing melody with a simple accompaniment.



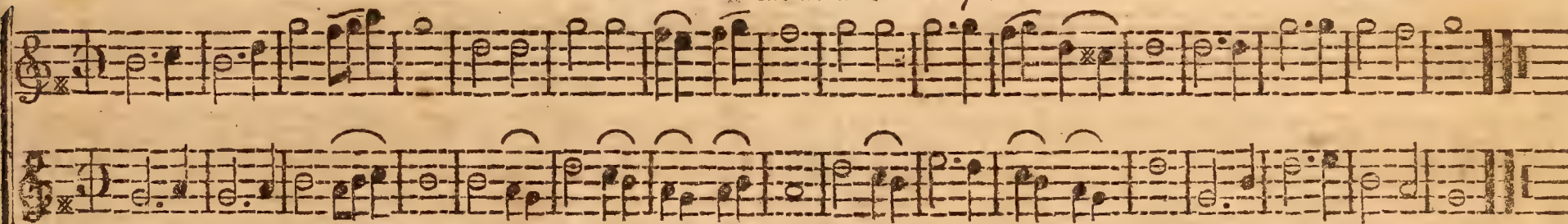
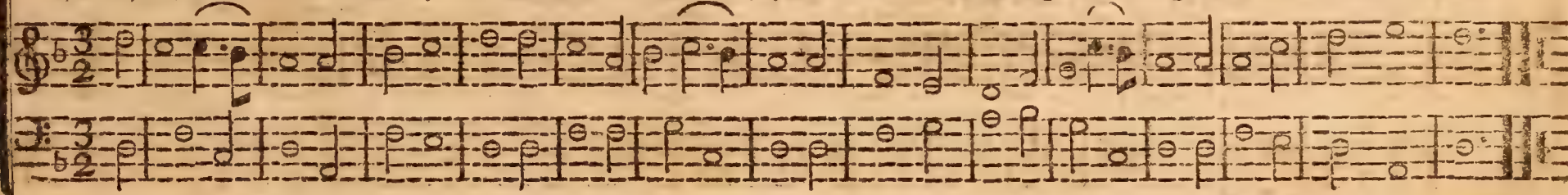
By omitting to repeat this tune may be sung in L. M.

1st time. O Lord, to our request give ear, And free our souls from hostile fear; With

2d time. For crafty men of impious mind, (Their pow'rs in secret league combin'd)
 facious rage their plots devise, And vent their malice mix'd with lies.



My God, the visits of thy face Afford superior joy To all the flatt'ring world can give, Or mortal hopes employ.

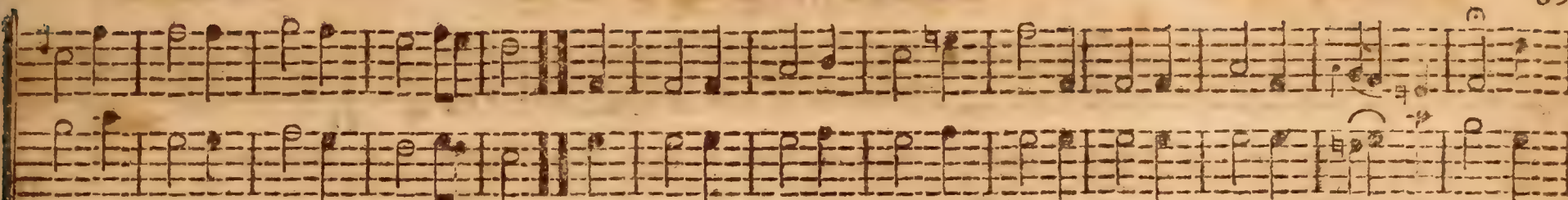


Praise to God, immortal praise, For the love that crowns our days: Bounteous source of ev'ry joy, Let thy praise our songs employ.

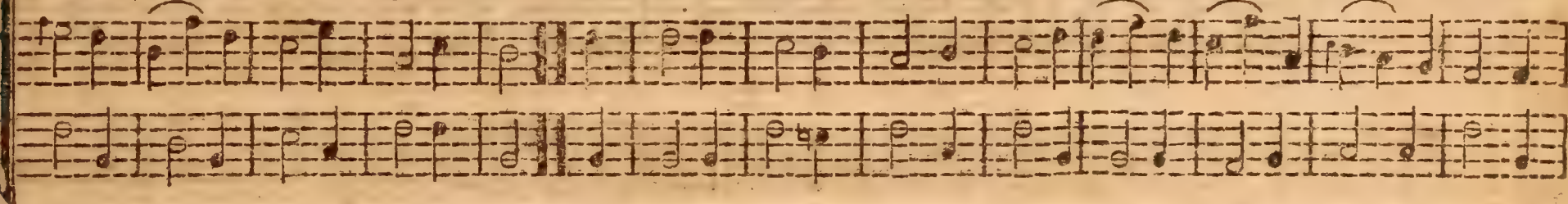


Why doth the Lord stand off so far, And why conceal his face? When great calamities appear, And times of deep distress?

What finners value I resign, Lord, 'tis enough that thou art mine; I shall behold thy blissful

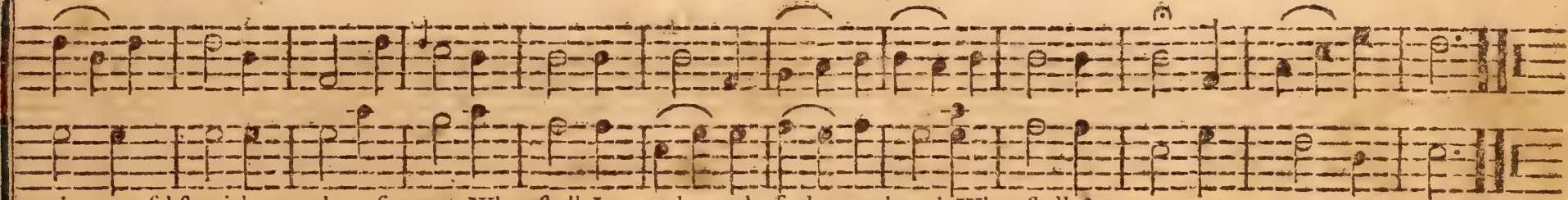


face, And stand complete in righteousness. This life's a dream, an empty show; But the bright world to which I go Hath

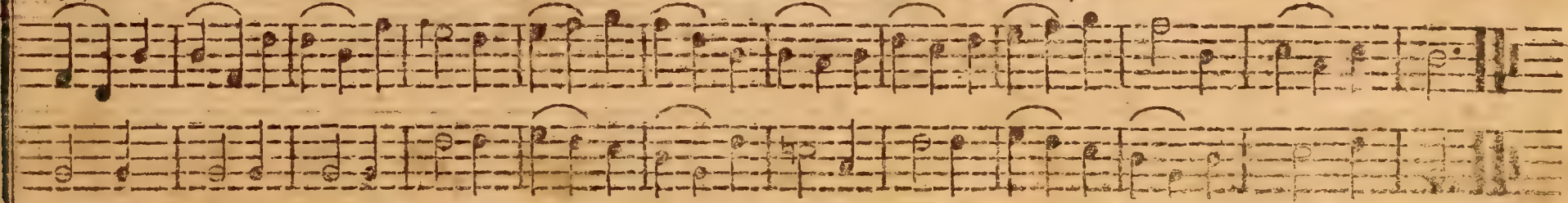


Soft.

Loud.



joys substantial and sincere: When shall I wake, and find me there! When shall, &c.



Thus faith the high and lofty One, I sit upon my holy throne, My name is God, I

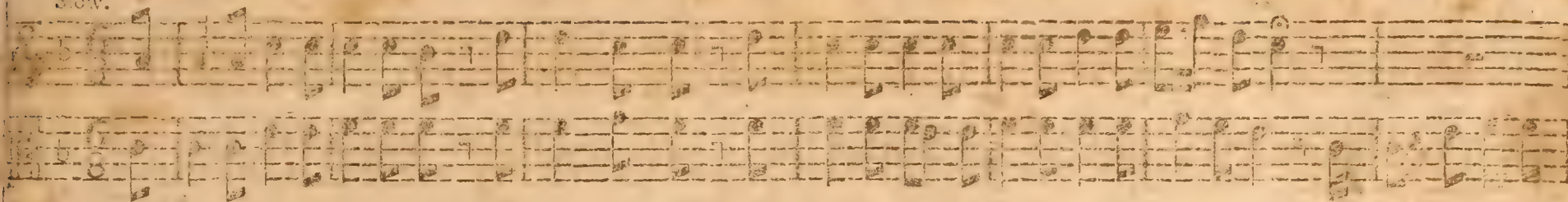
The first system of the musical score for 'NANTWICH' consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The middle staff is in treble clef with a key signature of one flat and a time signature of 2/4. The bottom staff is in bass clef with a key signature of one flat and a time signature of 2/4. The lyrics are written below the staves.

Soft. Loud.

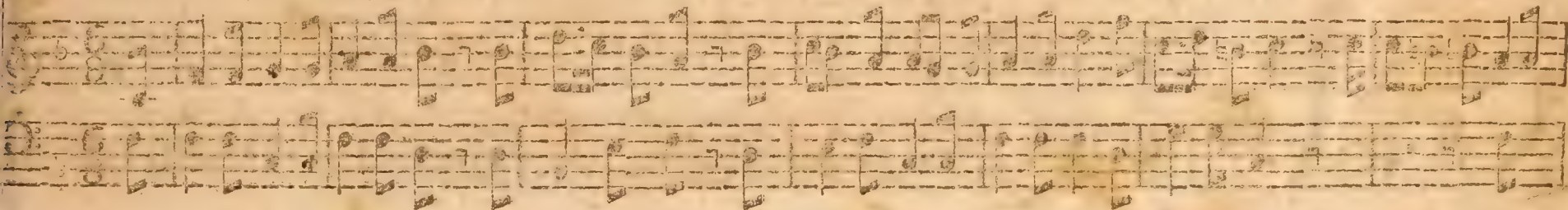
dwelt on high, Dwell in my own eternity. Dwell in, &c.

The second system of the musical score continues the melody. It begins with a 'Soft.' dynamic marking and a 'Loud.' dynamic marking. The lyrics are written below the staves. The system ends with a double bar line.

Slow.



Yet a few years, or days, perhaps, Or moments, pass in silent lapse, And time to me shall be no more : No more the fun these



Very flow.



eyes shall view, Earth o'er these limbs her dust shall strew, her dust shall strew, And life's delusive dream be o'er.



1st Treble. MOD.

2d Treble.

Salvation is forever nigh The souls that fear and trust the Lord : And grace descending

from on high, Fresh hopes of glory shall afford. Mercy and truth on earth are met, Since Christ the

LORRAIN continued.

43

Loud.

Lord came down from heaven ; By his obedience fo complete Justice is pleas'd, and peace is given.

Ps. 122.

D A L S T O N. S. P. M.

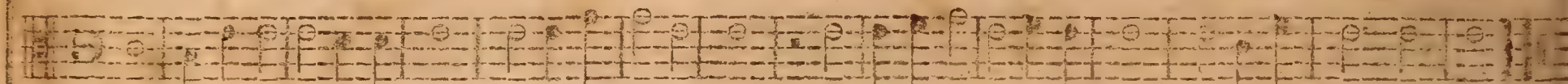
A. Williams.

How does my heart rejoice To hear the public voice,

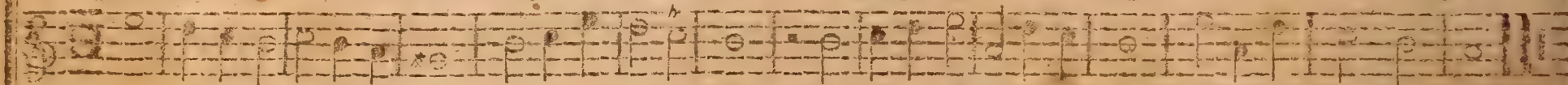
Yes, with a cheerful zeal We'll haste to Zion's hill,

"Come, let us seek our God to-day!"

And there our vows and honours pay.



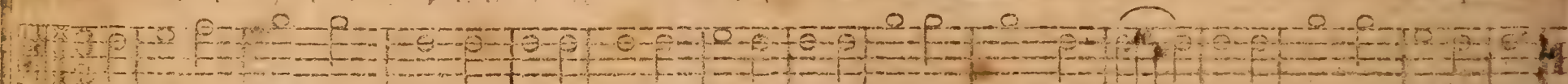
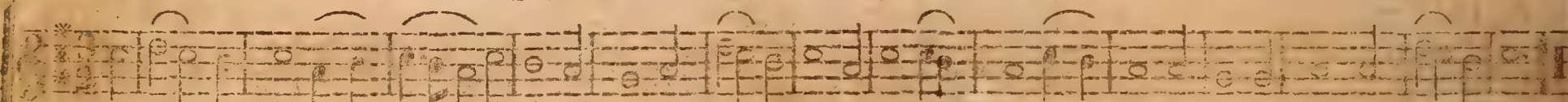
Hark, from the tombs a mournful sound, My ears attend the cry : " Ye living men, come view the ground, Where you must shortly lie."



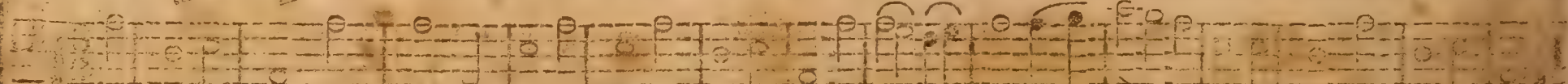
Ps. 8.

St. MARTIN's. C. M.

Tanfur's Coll.



O thou, to whom all creatures bow Within this earthly frame, Thro' all the world how great art thou ! How glorious is thy name !



Life like a vain amusement lies, A fable or a song:

By swift, &c. Nor can, &c.

By swift, &c. Nor can, &c. Nor

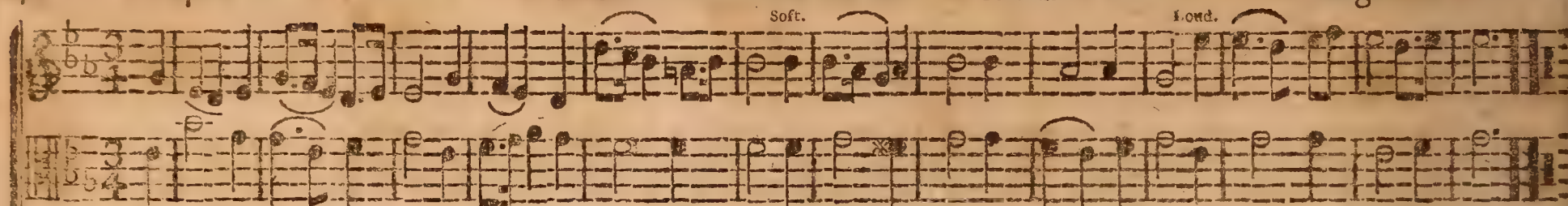
By swift, &c.

Nor can, &c. By swift, &c.

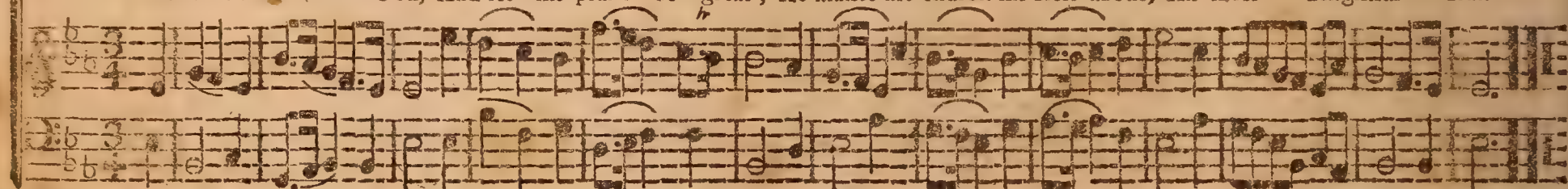
can our joys be long. Nor can our joys be long.

can, &c. By swift, &c. Nor can, &c.

By swift, &c. Nor can, &c.



Great is the Lord our God, And let his praise be great ; He makes the church his blest abode, His most delightful feat.

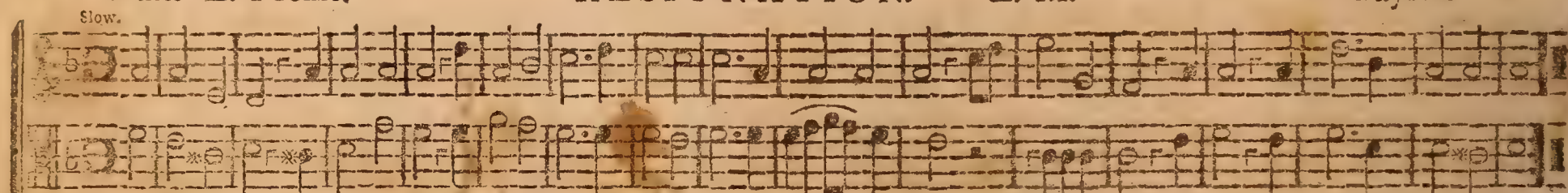


Watts' L. Poems,

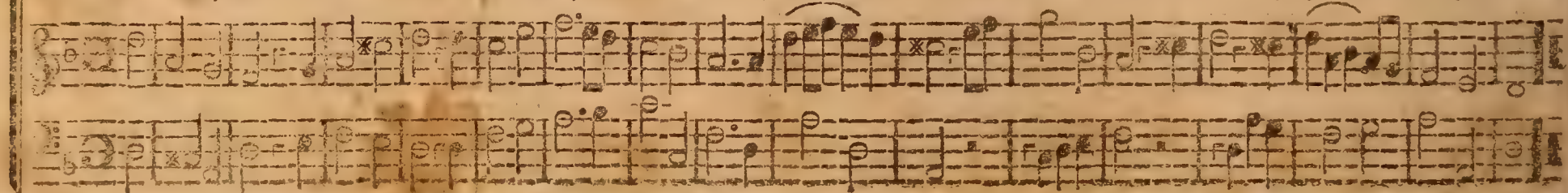
RESIGNATION.

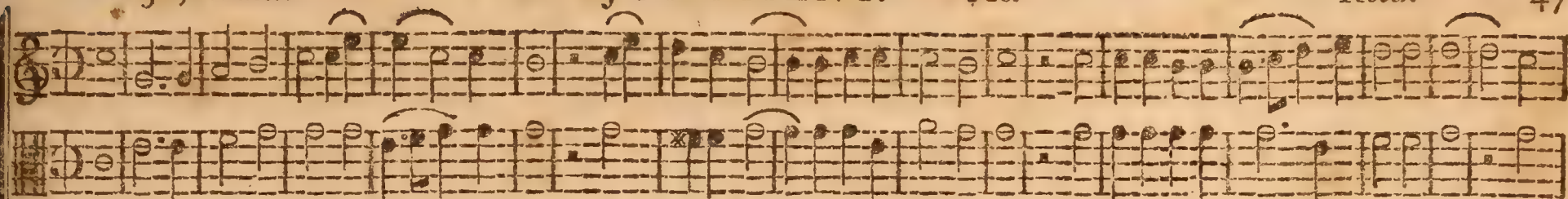
L. M.

Taylor.

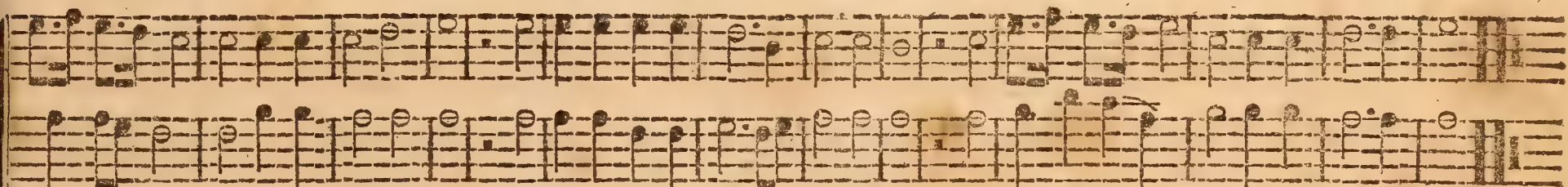


Dead be my heart to all below ; To mortal joys and mortal cares, To sensual bliss that charms us so, Be dark, my eyes, be deaf, my ears.

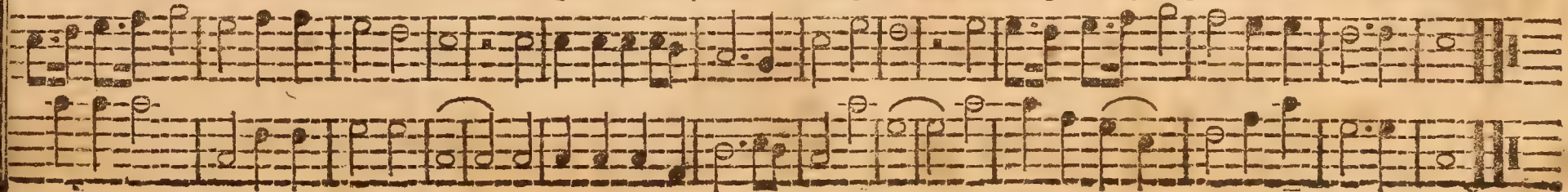




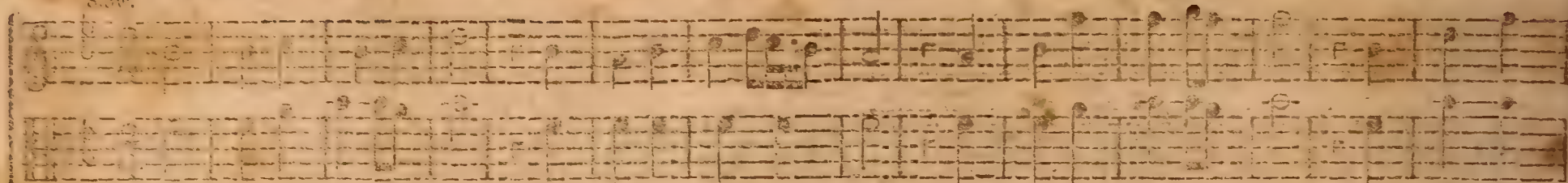
Behold, the Judge descends, his guards are nigh, Tempest and fire attend him down the sky; Heaven, earth, & hell draw near, let all things come To



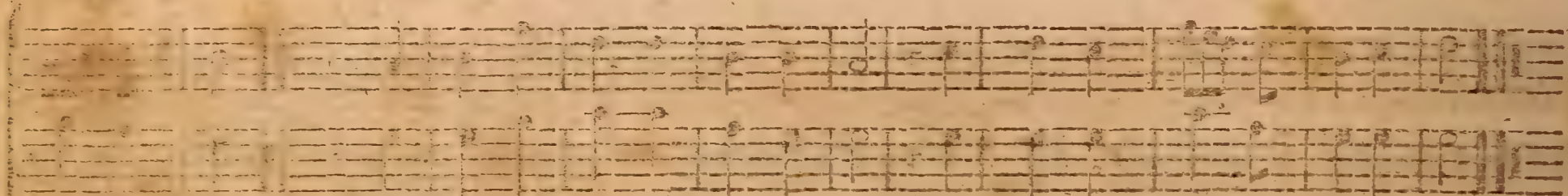
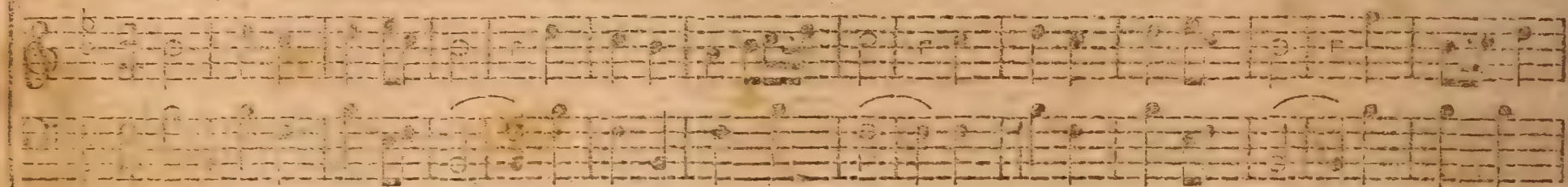
hear his justice and the sinner's doom; But gather first my saints, the Judge commands, Bring them, ye angels, from their distant lands.



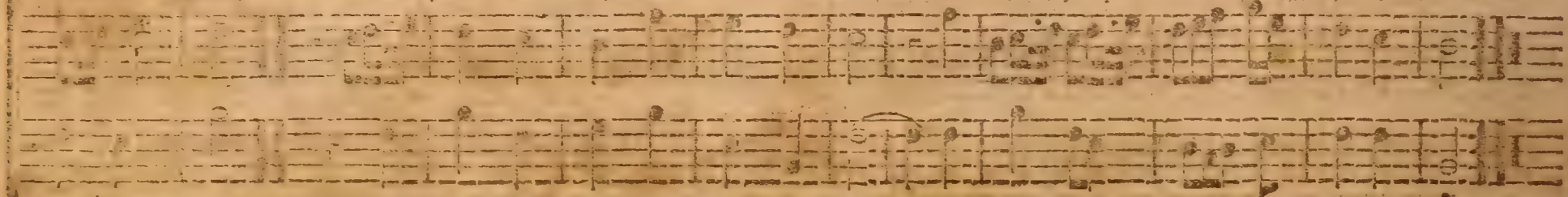
Slow.

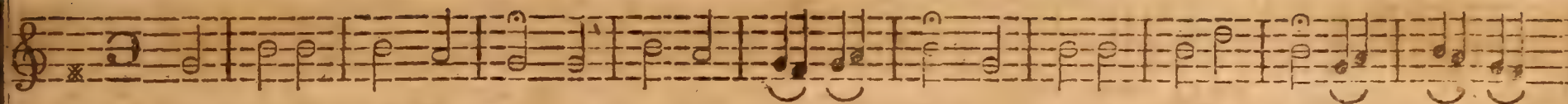


Blow ye the trumpet, blow The gladly solemn sound; Let all the nations know, To earth's re-

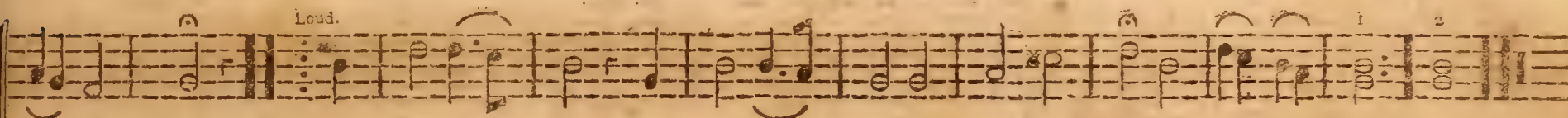
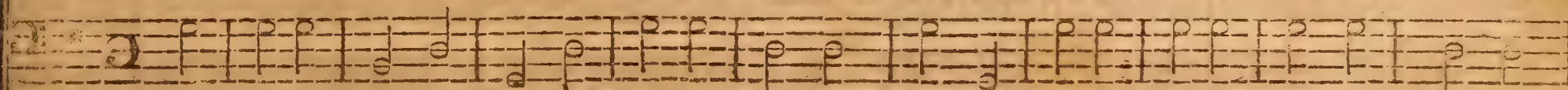


meted sound, The year of jubilee is come: Return, ye ransom'd sinners, home.

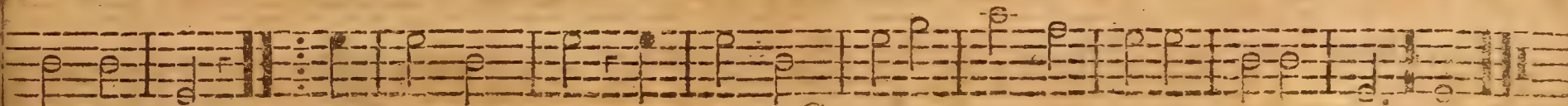




Rejoice, the Lord is King: Your Lord and King adore; Mortals, give thanks and sing, And triumph



evermore. Lift up your hearts, Lift up your voice, Rejoice again, I say rejoice.

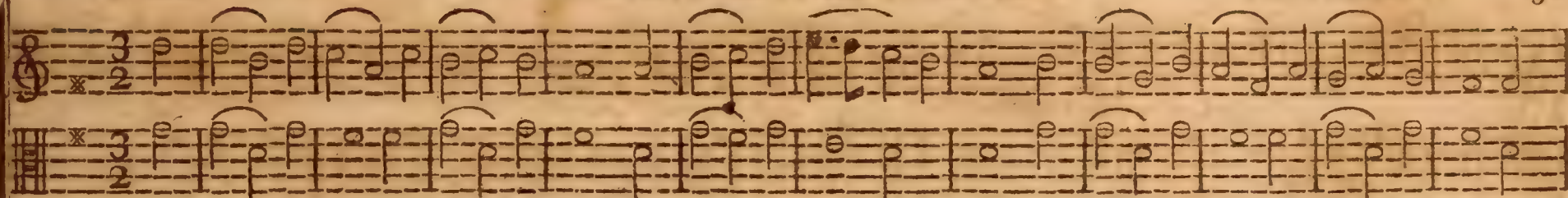


G

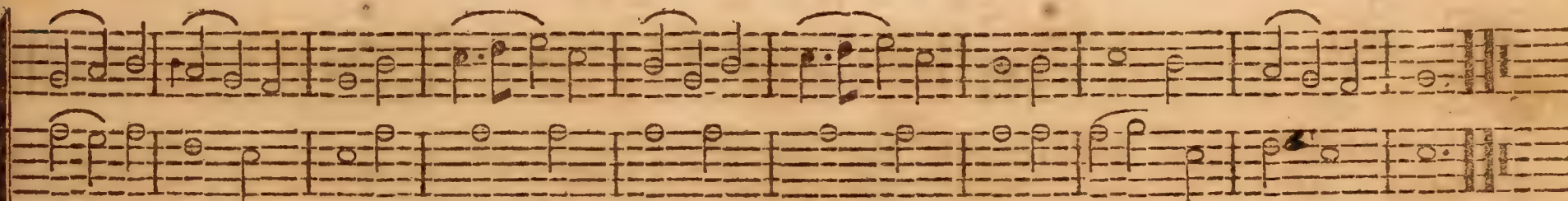
And joy to make it known, The sovereign of your heart proclaim, And bow before his throne.

Come, ye that love the Saviour's name, The sovereign of your heart proclaim, The sovereign, &c.

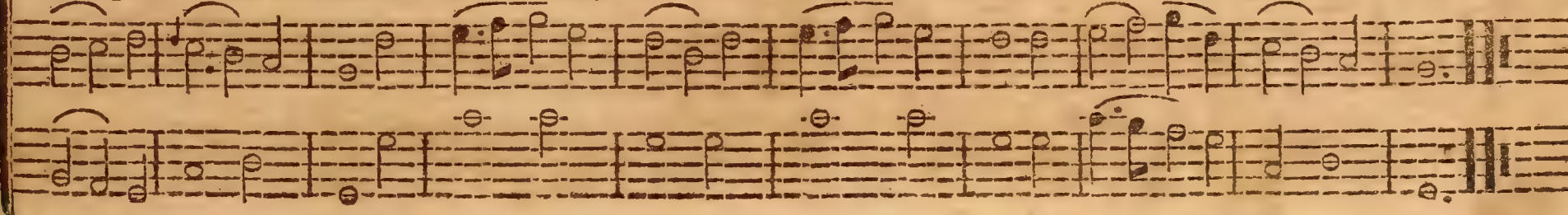
I hear the thirsty cry, The hungry beg for bread, Then let my spring its stream supply, My hand its bounty shed. My hand, &c.



How large the promise, how divine, To Abr'am and his seed! I'll be a God to thee and thine, Sup-



plying all their need. I'll be a God, &c.



Come, O thou traveller unknown, Whom still I hold, but cannot see, My company before is gone, And

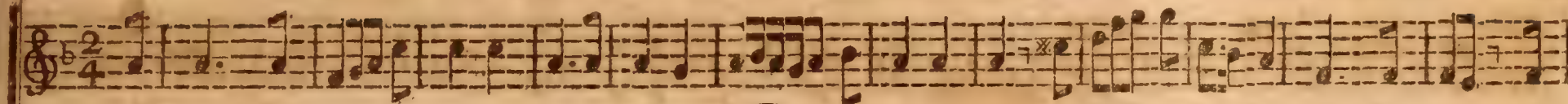
I am left alone with thee: With thee all night I mean to stay, And wrestle till, And wrestle till the break of day.

LITTLE CHESHUNT.

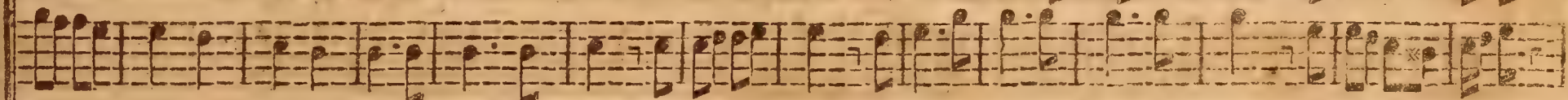
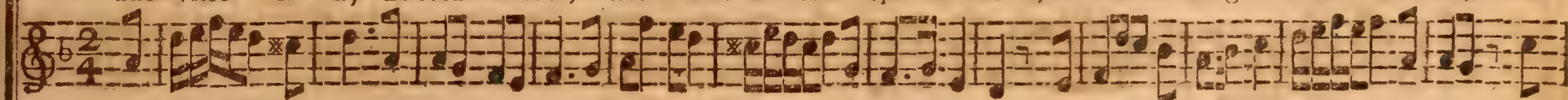
L. M. with two 7s.

Har. Sacra.

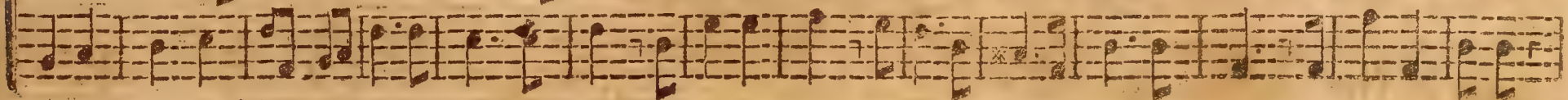
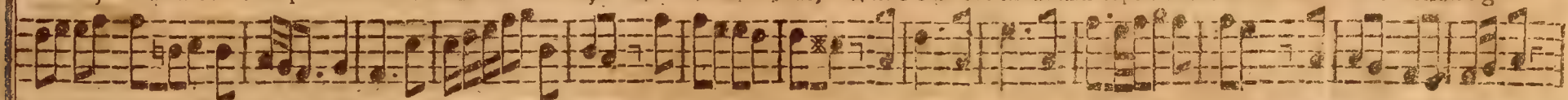
53



The voice of my Beloved founts, While o'er the mountain tops he bounds; He flies exulting o'er the hills, And



all my soul with transport fills. The voice of my Beloved founts, While o'er the mountain tops he bounds: He flies exulting



LITTLE CHESHUNT continued.

o'er the hills, And all my soul with transport fills. He flies exulting o'er the hills, And all my soul with

transport fills. Gently doth he chide my stay : Rise, my soul, and come away. Go - - -

LITTLE CHESHUNT continued.

55

me away. Gently doth he chide my stay : Rise, my love, and come away.

This musical score consists of four staves. The first staff contains a complex melodic line with many sixteenth and thirty-second notes, including triplets. The second staff is a simpler accompaniment. The third staff continues the melody with more triplets. The fourth staff is the accompaniment. The lyrics are written below the third staff.

H. 78, B. I. Watts.

WILDERNESS.

L. M.

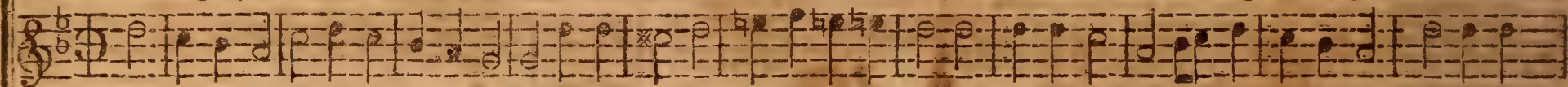
Leach.

Who is this fair one in distress, That travels from the wilderness ? And prest with sorrows and with sins, On her beloved Lord she leans.

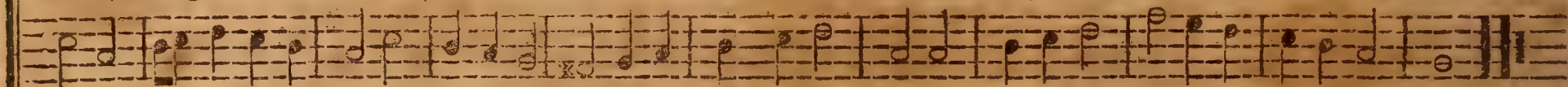
This musical score consists of four staves. The first staff is the melody, featuring a mix of eighth and sixteenth notes. The second staff is the accompaniment. The third staff continues the melody. The fourth staff is the accompaniment. The lyrics are written below the third staff.

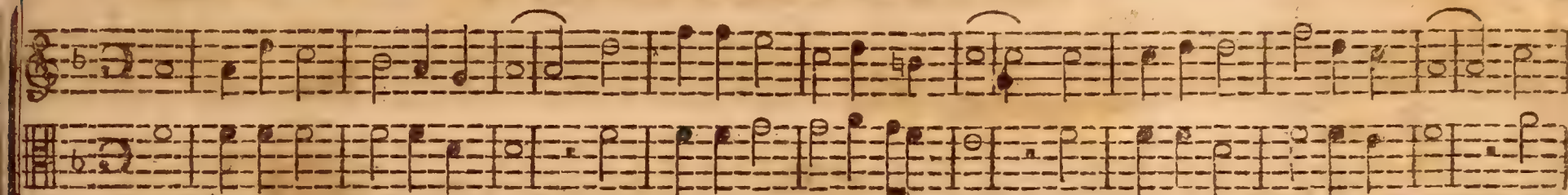


The God of glory sends his summons forth, Calls the fourth nations & awakes the north; From east to west the sovereign orders spread, Thro' distant

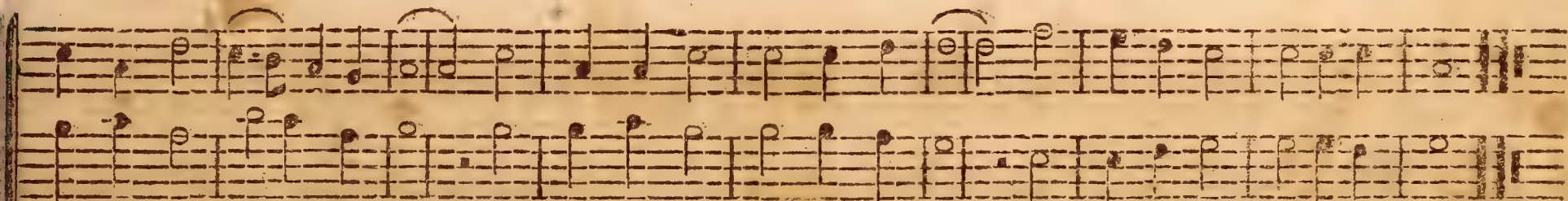
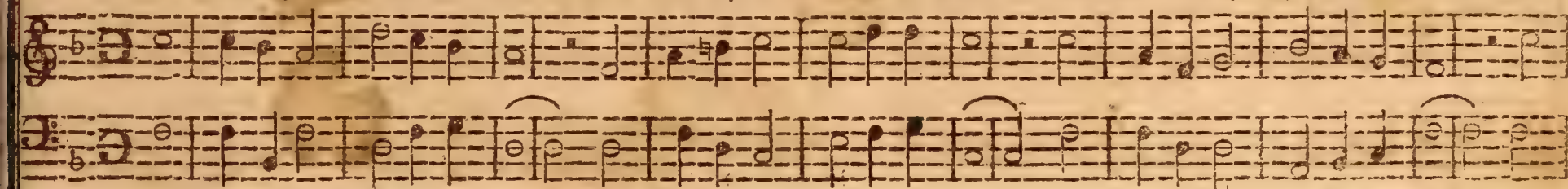


worlds, and regions of the dead. The trumpet sounds, hell trembles, heaven rejoices; Lift up your heads, ye saints, with cheerful voices.

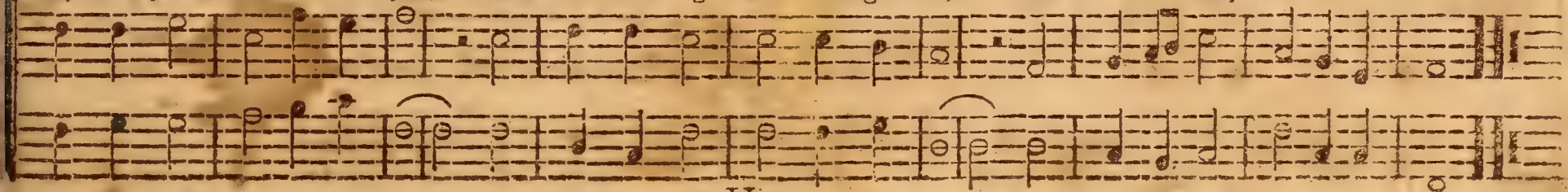


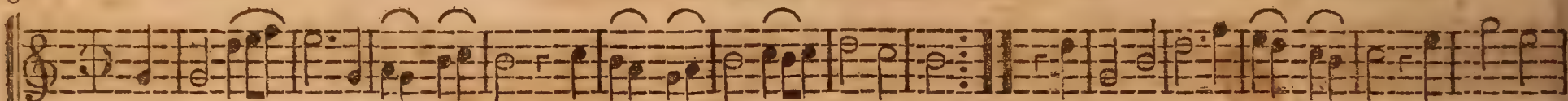


I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powers: My

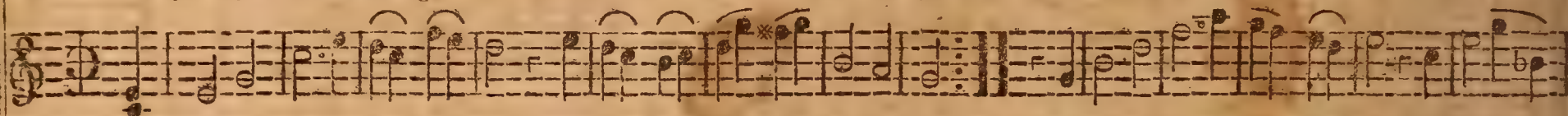


days of praise shall ne'er be past, While life and thought and being last, Or immortality endures.

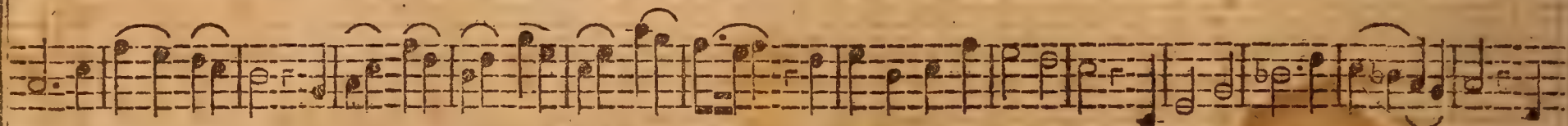




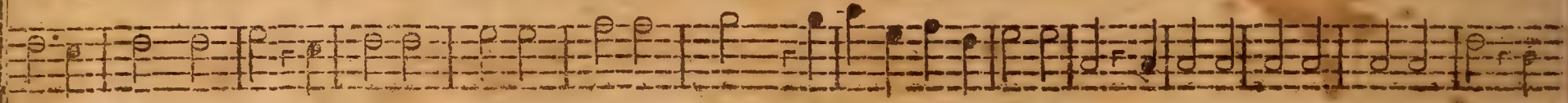
Away, my unbelieving fear: Fear shall no more in me have place.

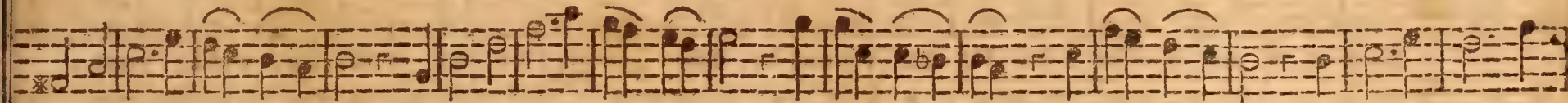
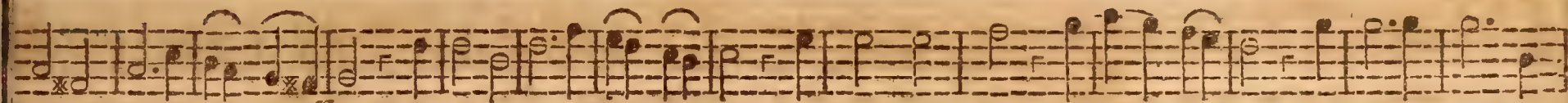


My Saviour doth not yet appear, He hides the brightness of his face. But shall I therefore let him go, And basely



to the tempter yield? No, in the strength of Jesus, no, I never will give up my shield. Altho' the vine its fruit deny, Al-

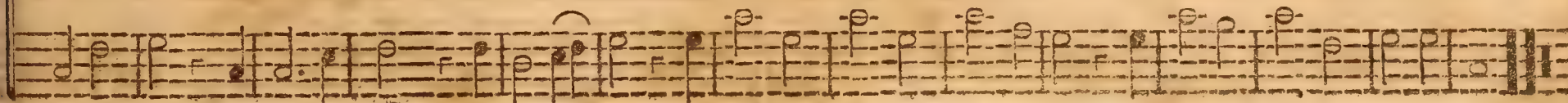




tho' the olive yield no oil, The with'ring fig-tree droop & die, The field illude the tiller's toil, The empty stall no



herd afford, And perish all the bleating race; Yet will I triumph in the Lord, The God of my salvation praise.



O God of my falvation, hear My nightly groan, my daily pray'r, That still employ my wasting breath:

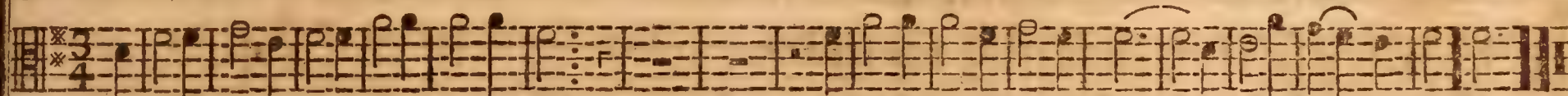
My soul, declining to the grave, Implores thy foveraign pow'r to save From dark despair and gloomy death.

Ps. 148.

DOOMSDAY. S. M.

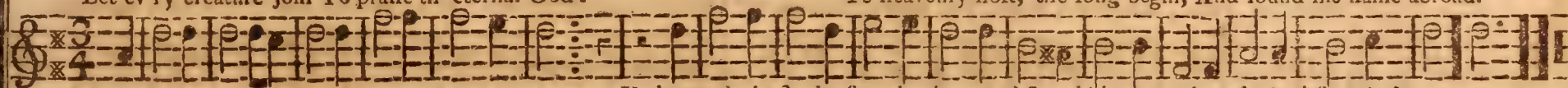
Wood.

61

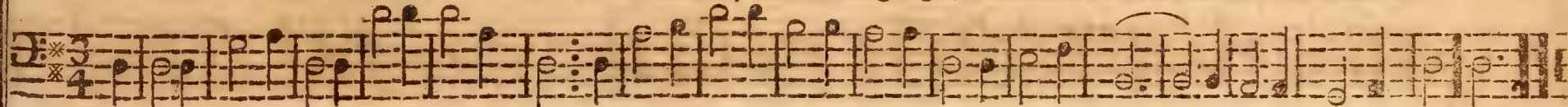


Let ev'ry creature join To praise th' eternal God :

Ye heavenly host, the song begin, And sound his name abroad.



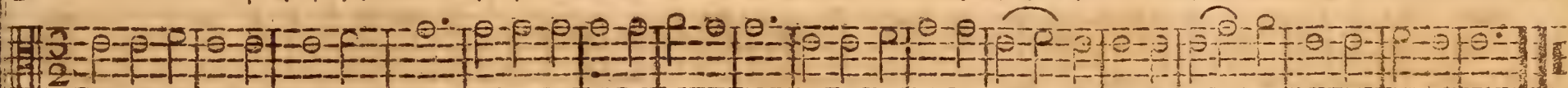
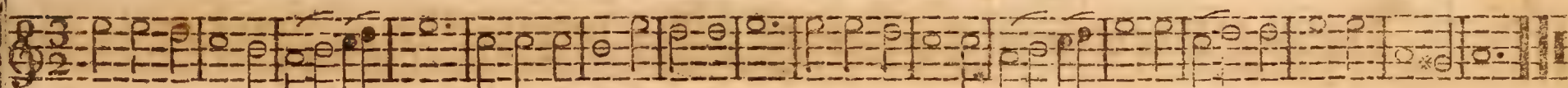
Ye heavenly host, the song begin, And sound his name abroad. And sound, &c.



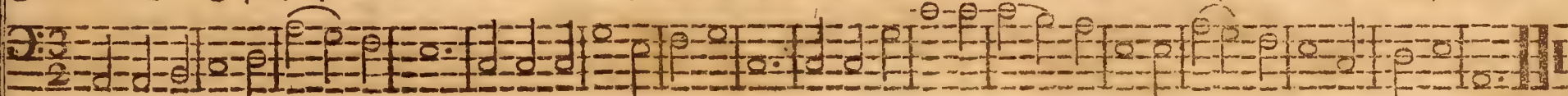
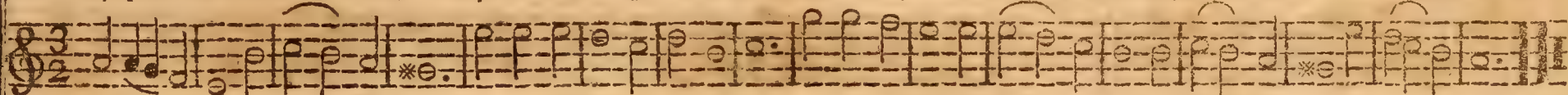
Ps. 62.

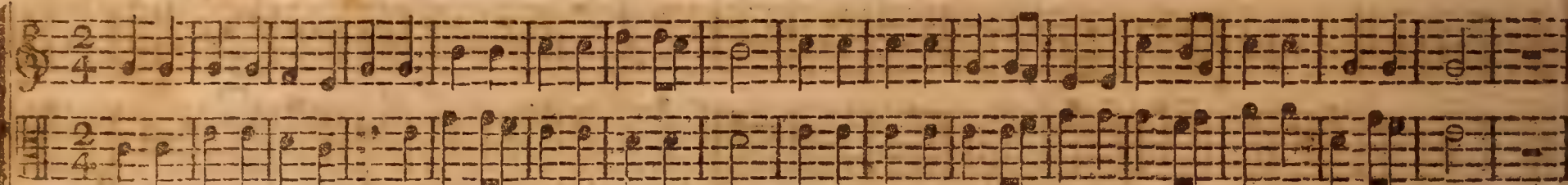
MORNING HYMN. L. M.

Clark.

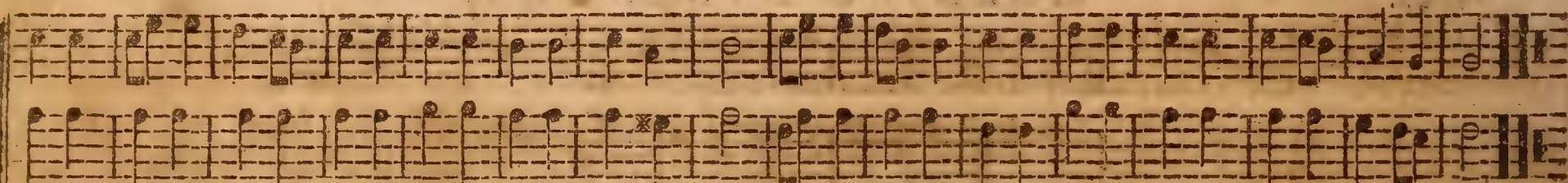


My spirit looks to God alone, My rock and refuge are his throne ; In all my fears, in all my straits, My soul on his salvation waits.

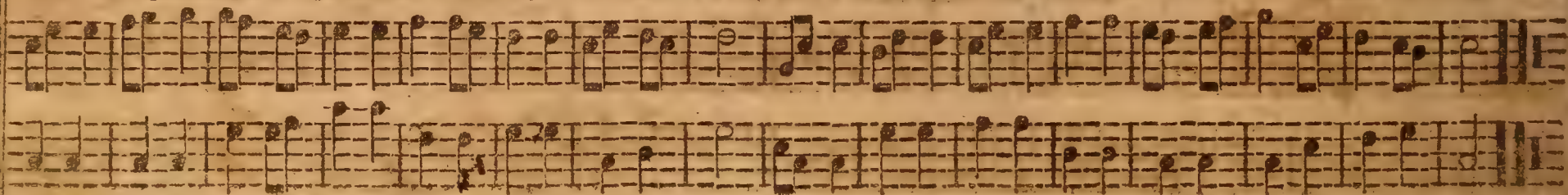


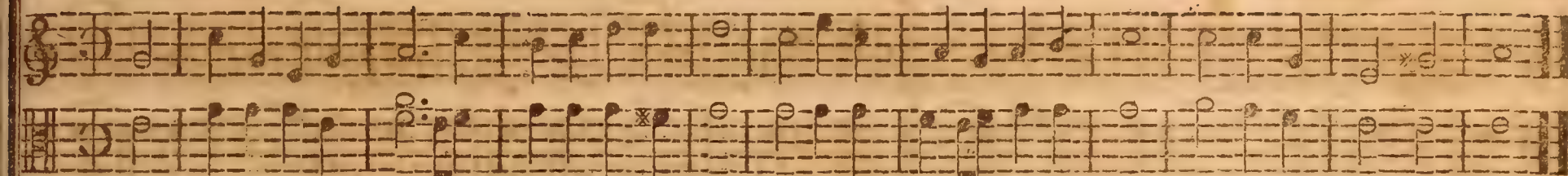


Holy Ghost, inspire our praises, Touch our hearts, and tune our tongues ; While we laud the name of Jesus, Heaven will gladly share our songs.



Hosts of angels, bright and glorious, While we hymn our common King, Will be proud to join the chorus, And the Lord himself shall sing.





Come, ye that love the Lord, And let your joys be known, Join in a song with sweet accord, While ye surround his throne.

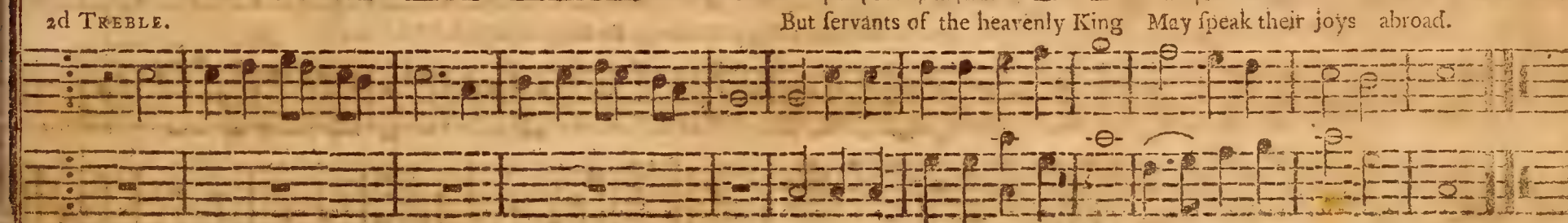


1st TREBLE.



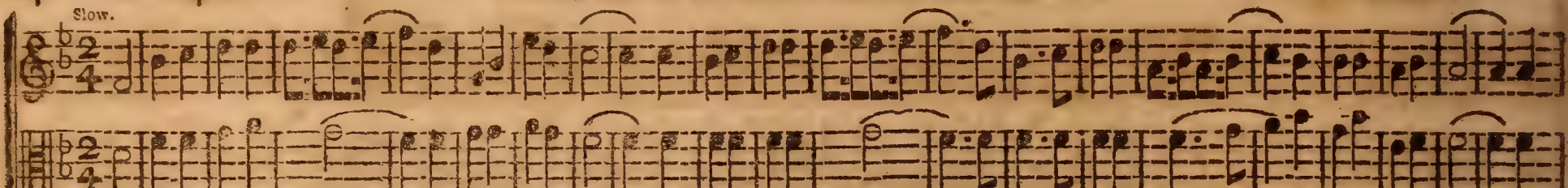
Let those refuse to sing, Who never knew our God;

2d TREBLE.

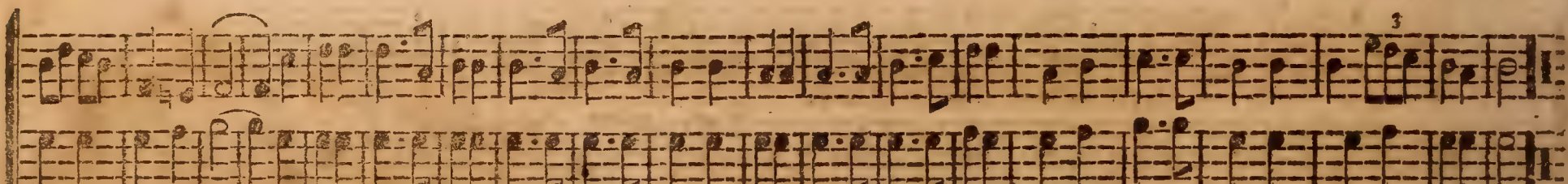
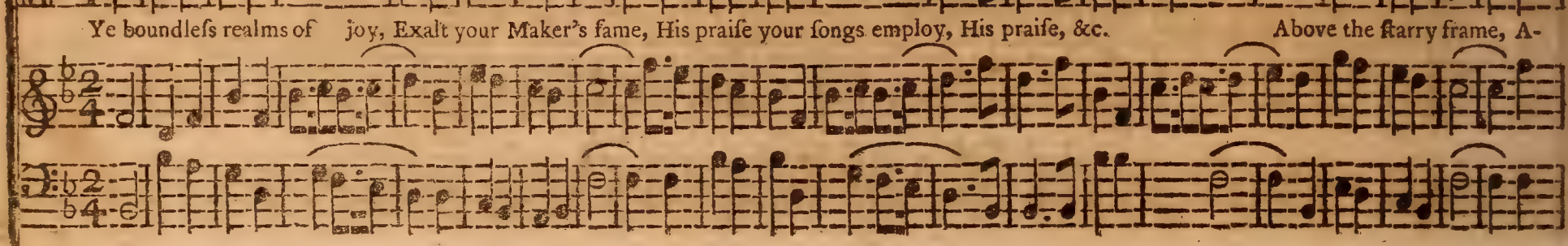


But servants of the heavenly King May speak their joys abroad.

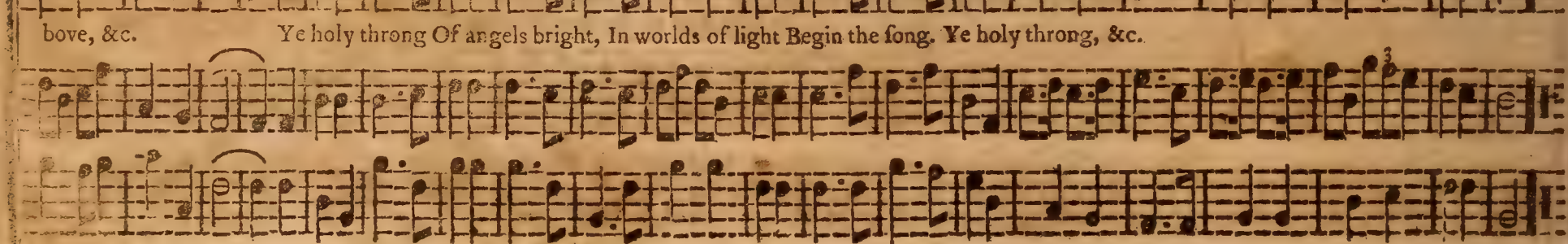
Slow.



Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, His praise, &c. Above the starry frame, A-

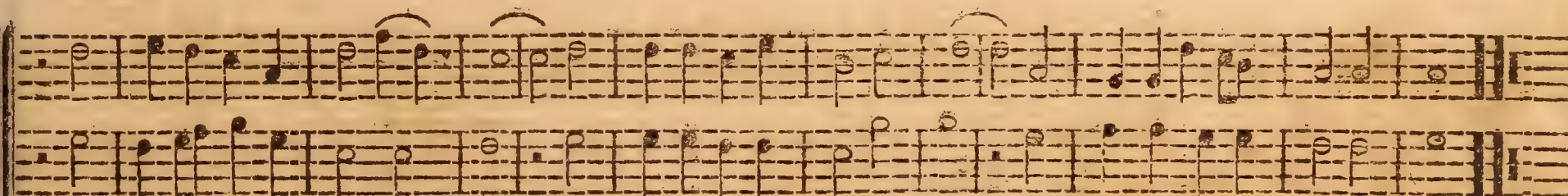
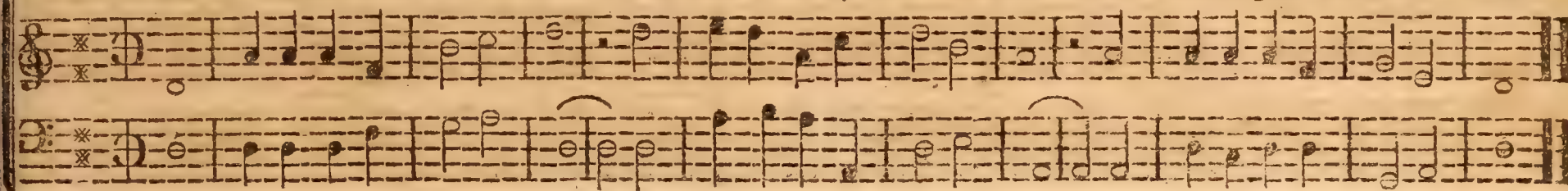


bove, &c. Ye holy throng Of angels bright, In worlds of light Begin the song. Ye holy throng, &c.





Let all the earth their voices raise, To sing a lofty psalm of praise, And bless the great Jehovah's name.

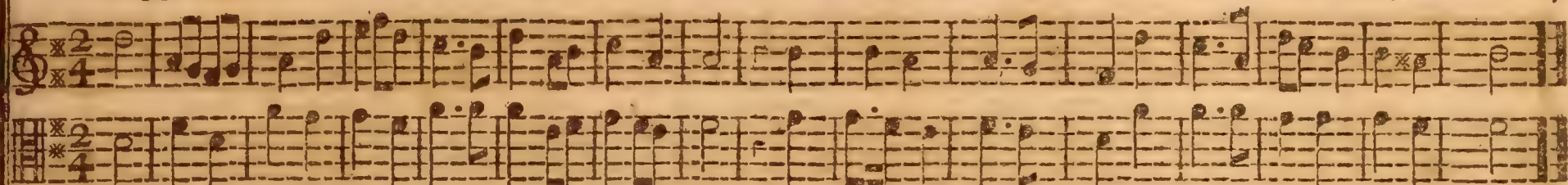


His glory let the heathen know, His wonders to the nations flow, And all his works of grace proclaim.



Now let our drooping hearts revive, And all our tears be dry :

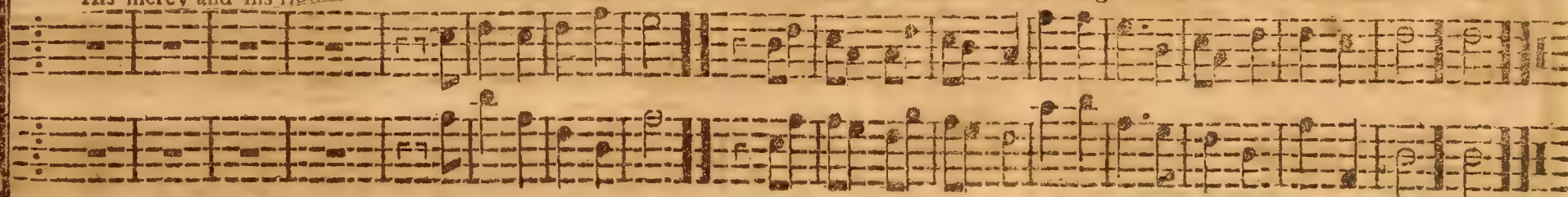
Why should these eyes be drown'd in grief, Which view a Saviour nigh.



Rejoice, ye righteous, in the Lord, This work belongs to you ; Sing of his name, his ways, his word, How holy, just, and true.



His mercy and his righteousness heaven and earth proclaim ; His works of nature and of grace Reveal his wondrous name.

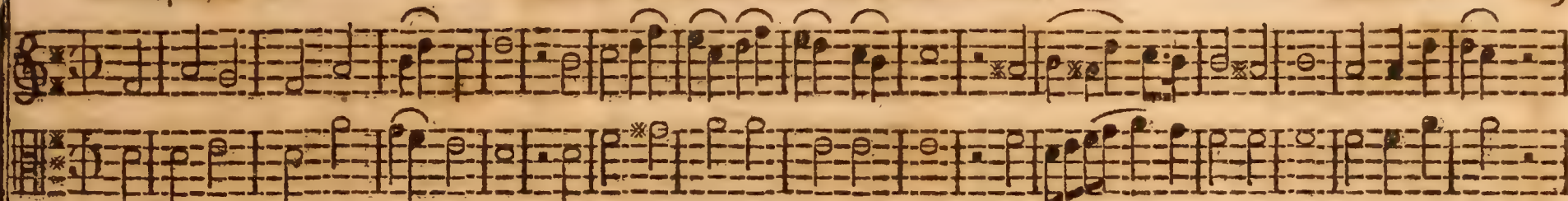


Descend, ye hosts of angels bright, And bear us on your guardian wings, Thro' regions

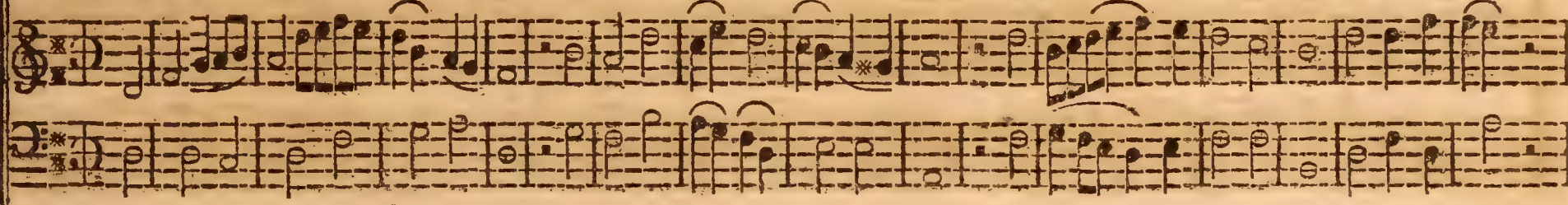
The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is an alto clef with a key signature of one sharp and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp and a 3/4 time signature. The lyrics are written below the second and third staves.

of celestial light, Above the reach, Above the reach of earth,

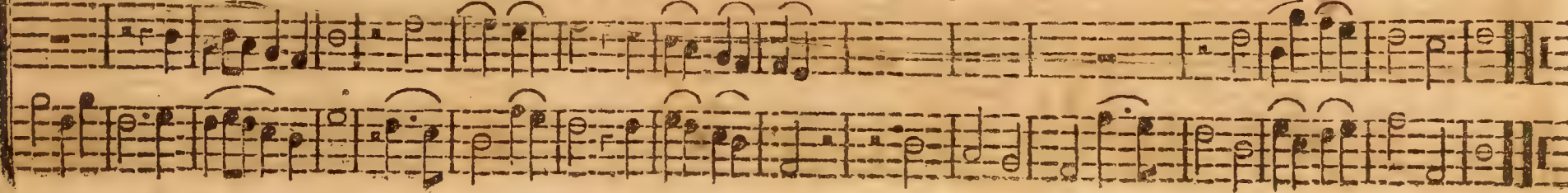
The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp and a 3/4 time signature. The second staff is an alto clef with a key signature of one sharp and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp and a 3/4 time signature. The lyrics are written below the second and third staves. The system ends with a double bar line.

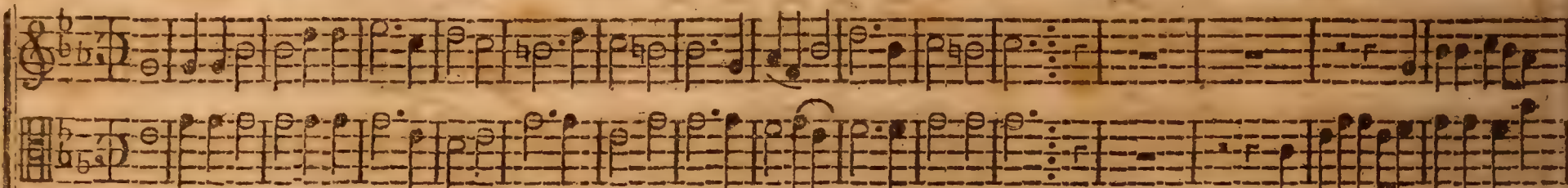


Begin, my soul, th' exalted lay; Let each enraptur'd thought obey, And praise th' Almighty Name. Lo, heaven and earth,

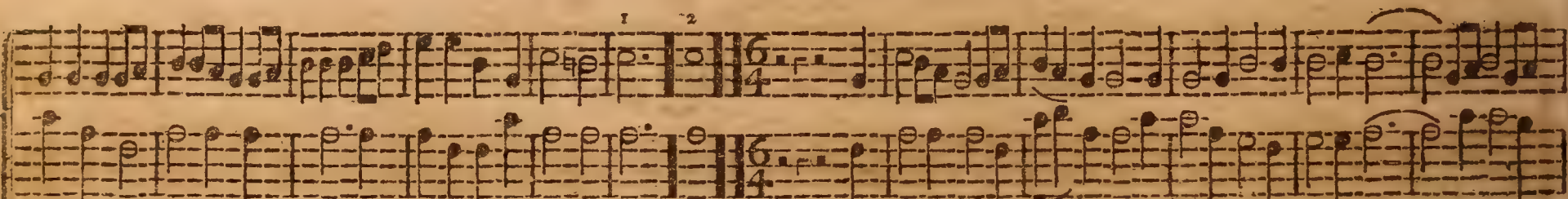
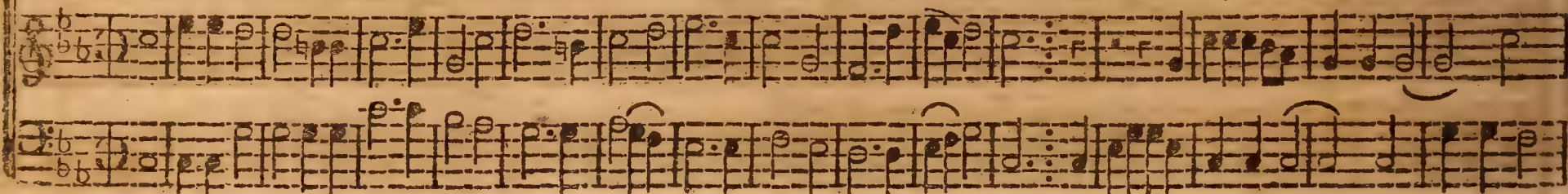


heaven & earth & seas & skies In one melodious concert rise, To swell th' inspiring theme, To swell, &c. To swell, &c.

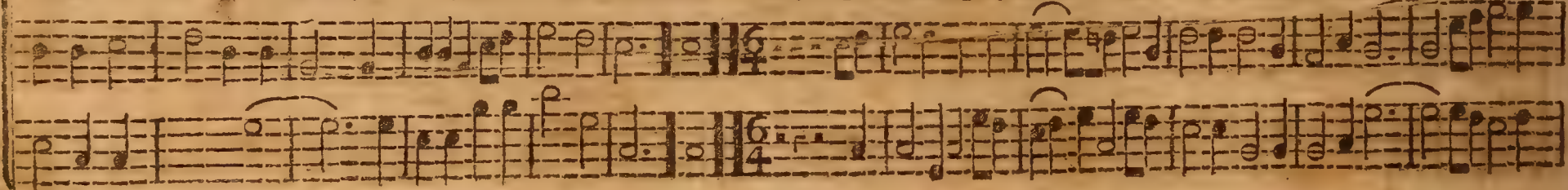




Shall tyrants rule by impious laws? Shall they despise the righteous cause, When innocence before them stands? Dare they condemn the helpless poor, And



let oppressors rest secure, While gold and greatness bribe their hands? Do they forget th' Almighty Name, That God o'er all is Judge supreme? High in the



FIFTY-EIGHTH PSALM continued.

71

slow and impressive.

heavens his justice reigns : Yet they invade the rights of God, And send their bold decrees abroad, To bind the free-born soul in chains.

Ps. 59.

TWENTY-FIFTH PSALM.

S. M.

Gillet.

Lord, let our humble cry Before thy throne ascend : Behold us with compassion's eye, And still our lives defend. And still, &c.

There is a land of pure delight, Where saints immortal reign: Infinite day excludes the night, And pleasures banish pain.

Soft.

Loud.

Sweet fields beyond the swelling flood Stand drest in living green: So to the Jews old Canaan stood, While Jordan roll'd between.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is an alto clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics 'All that have motion, life, and breath, Proclaim your Maker blest: But when my voice is lost in death, My' are written below the staves.

All that have motion, life, and breath, Proclaim your Maker blest: But when my voice is lost in death, My

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is an alto clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics 'My soul shall praise him best. My soul shall praise him best. My soul shall praise him best. My soul shall praise him best.' are written below the staves.

My soul shall praise him best. My soul shall praise him best. My soul shall praise him best. My soul shall praise him best.

Father of all, omniscient mind, Thy wisdom who can comprehend? Its highest point what eye can find, Or to its

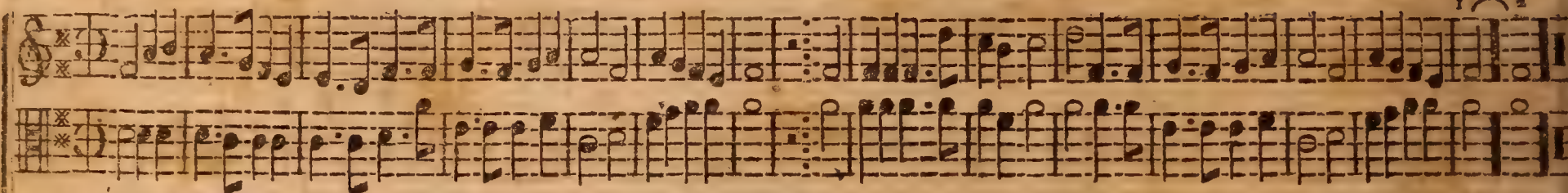
The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 2/4. The music begins with a treble clef on the first staff and a bass clef on the second. The vocal melody is written in the treble clef, and the piano accompaniment is written in the bass clef. The lyrics are printed below the vocal staff.

lowest depths descend! Its highest point what eye can find, Or to its lowest depths descend!

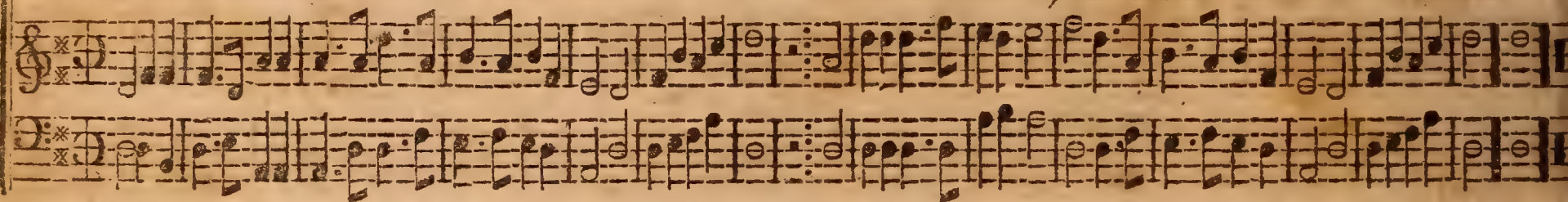
The second system of the musical score continues the composition. It also consists of four staves, with the same key signature and time signature as the first system. The lyrics are printed below the vocal staff. The music concludes with a double bar line.

O come, loud anthems let us sing, Loud thanks to our, Loud thanks to our Almighty King! For

we our voices high should raise, When our salvation's rock we praise. When our, &c.



Almighty King of heaven above, Eternal Source of truth and love, And Lord of all below, With reverence and religious fear, Permit thy suppliants to draw near, And at thy feet to bow.



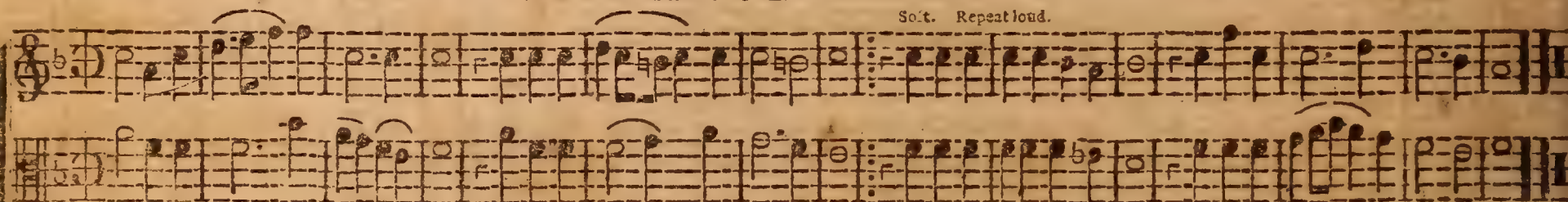
Ps. 18.

R E L I A N C E.

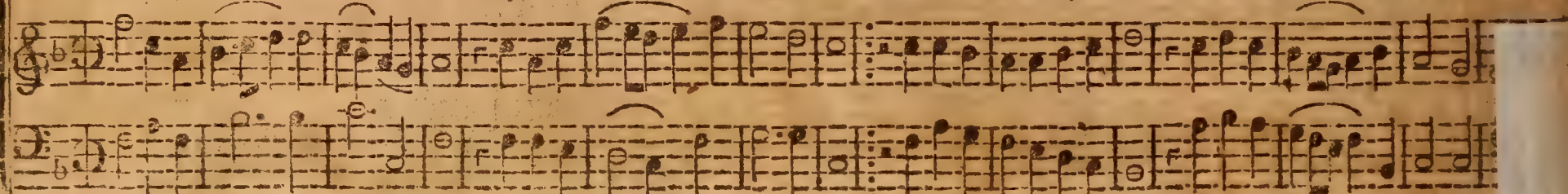
L. M.

Dixon.

Soft. Repeat loud.



No change of time shall ever shock My firm affection, Lord, to thee; For thou hast always been a rock, A fortress, and defence to me.

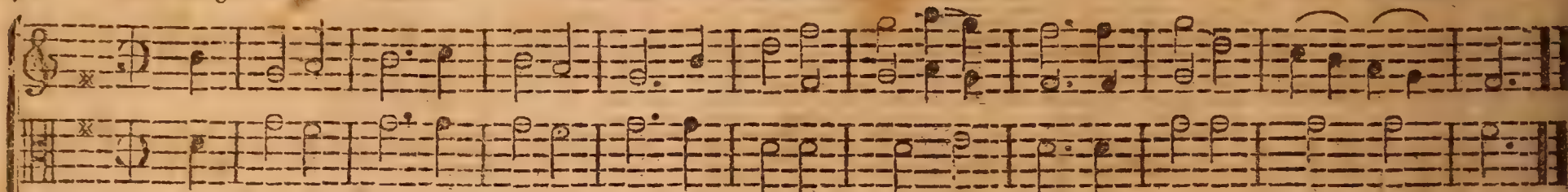


Now to the Lord a noble song: Awake, my soul, awake, my tongue.* Hosanna

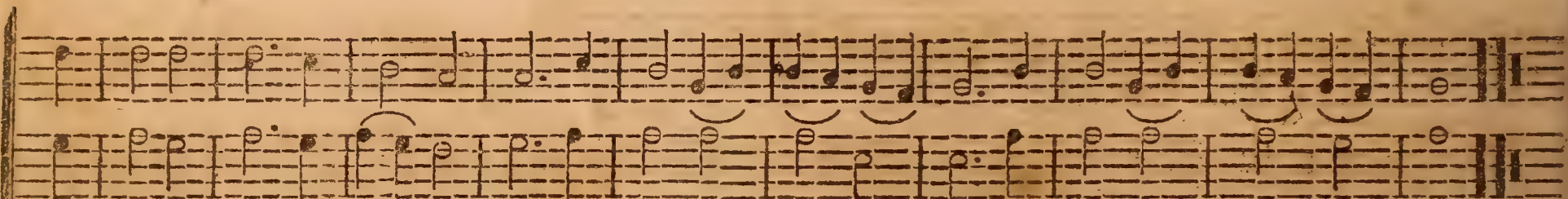
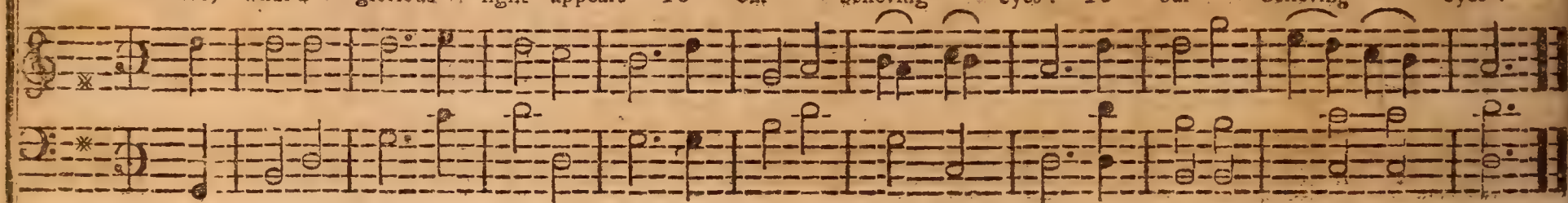
The first system of the hymn consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The lyrics are written below the staves, with the word 'Hosanna' appearing at the end of the first line.

to th' eternal Name, And all his boundless love proclaim. And all, &c.

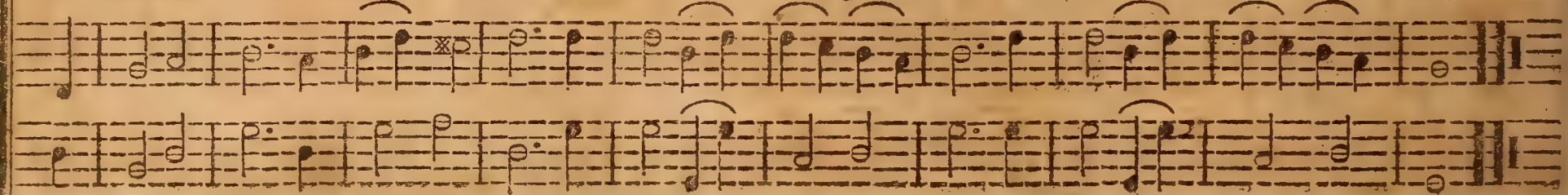
The second system of the hymn consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The lyrics are written below the staves, with the phrase 'And all, &c.' appearing at the end of the second line.



Lo, what a glorious sight appears To our believing eyes! To our believing eyes!

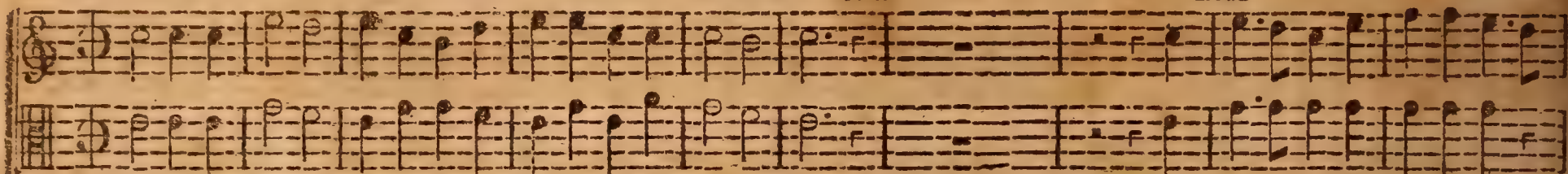


The earth and seas are past away, And the old rolling skies. And the old rolling skies.

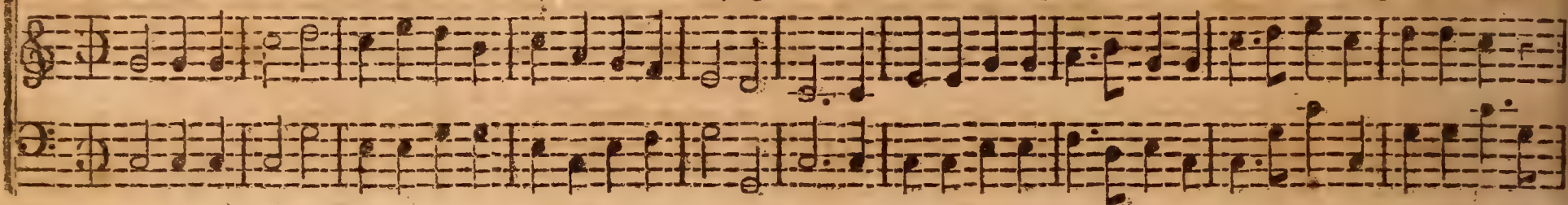


Soft.

Loud:

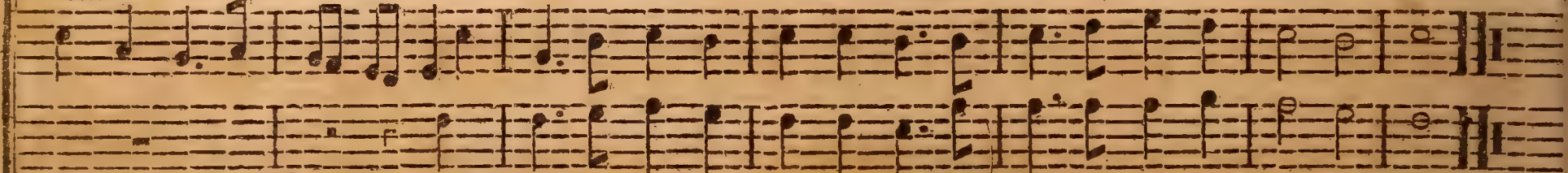


Now to the Lord, who makes us know. The wonders of his dying love, Be humble honours paid below, And strains of nobler praise above, Be



Soft.

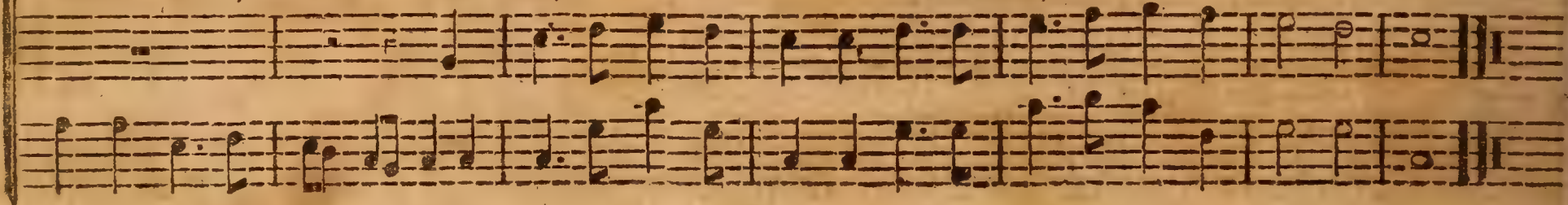
Loud:



humble honours, &c.

And strains, &c.

And strains, &c.



Words by Milton.

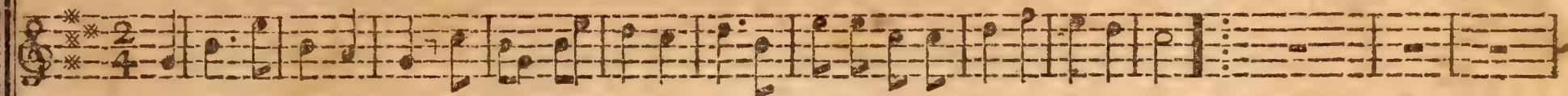
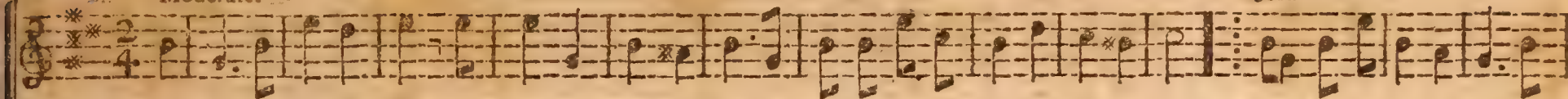
AUSPICIOUS MORN—A CHRISTMAS HYMN.

Holden.

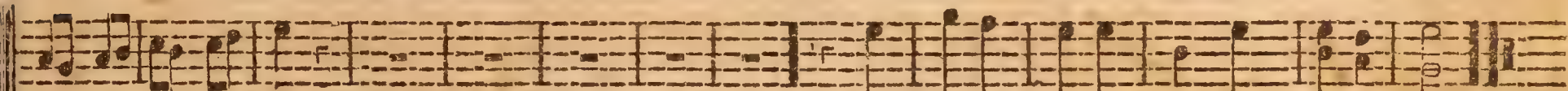
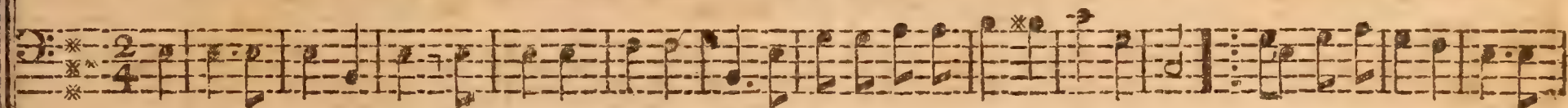
81

Moderate.

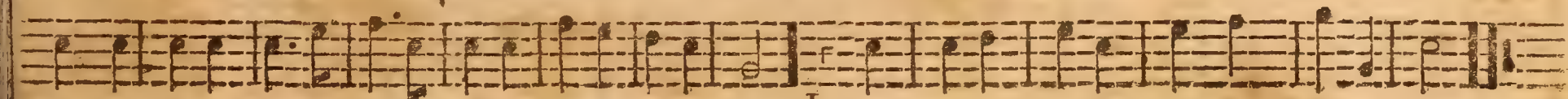
Soft.



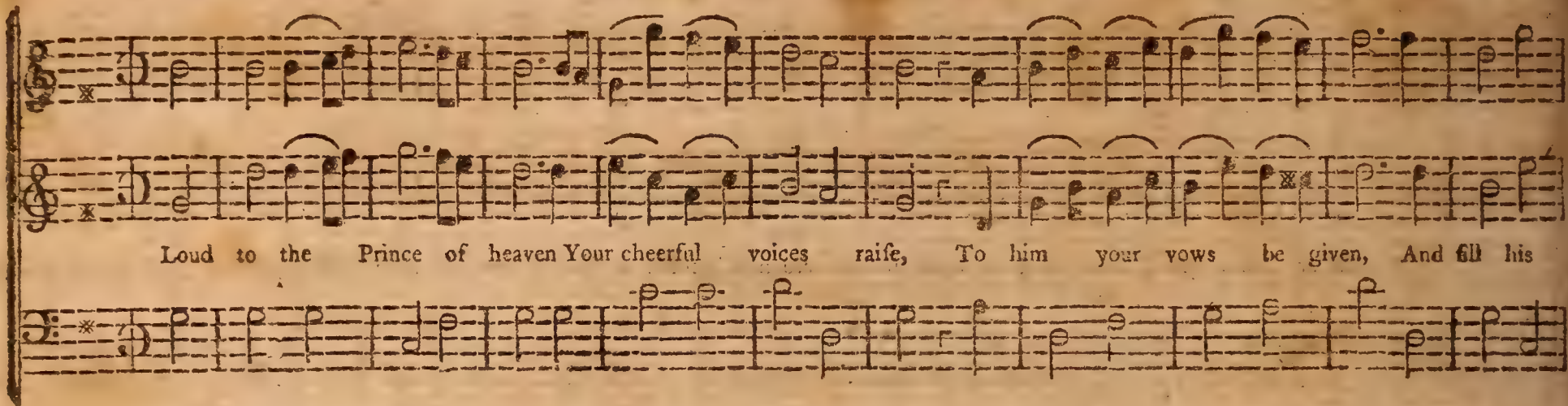
No war or battle found Was heard the world around, No hostile chiefs to furious combat ran: But peaceful was the night, In



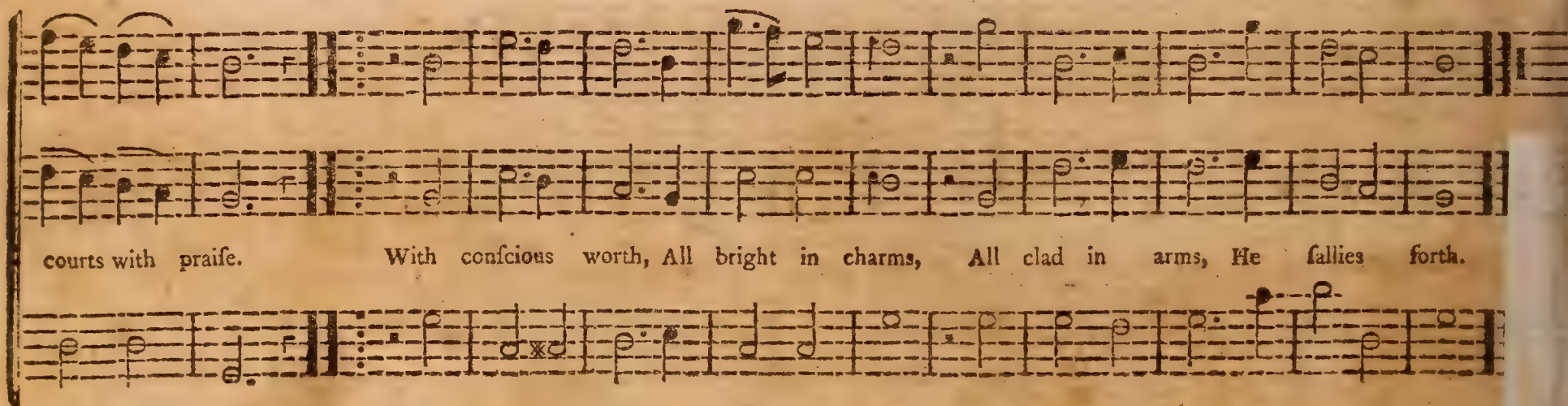
which the Prince of light His reign of peace upon the earth began. His reign, &c.



L



Loud to the Prince of heaven Your cheerful voices raise, To him your vows be given, And fill his



courts with praise. With conscious worth, All bright in charms, All clad in arms, He sallies forth.

Whoſe, &c.

My ſoul, repeat his praiſe, Whoſe mercies are ſo great; Whoſe anger is ſo

Whoſe anger, &c.

Whoſe anger, &c.

Detailed description: This block contains the first system of a musical score. It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves. The first staff has the lyrics 'Whoſe, &c.' at the end. The second staff has the lyrics 'My ſoul, repeat his praiſe, Whoſe mercies are ſo great; Whoſe anger is ſo'. The third staff has the lyrics 'Whoſe anger, &c.' at the end. The fourth staff has the lyrics 'Whoſe anger, &c.' at the end.

ſlow to riſe, Whoſe anger is ſo ſlow to riſe, So ready to abate.

Whoſe anger, &c.

Detailed description: This block contains the second system of a musical score. It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves. The first staff has the lyrics 'ſlow to riſe, Whoſe anger is ſo ſlow to riſe, So ready to abate.' at the end. The second staff has the lyrics 'ſlow to riſe, Whoſe anger is ſo ſlow to riſe, So ready to abate.' at the end. The third staff has the lyrics 'ſlow to riſe, Whoſe anger is ſo ſlow to riſe, So ready to abate.' at the end. The fourth staff has the lyrics 'ſlow to riſe, Whoſe anger is ſo ſlow to riſe, So ready to abate.' at the end.

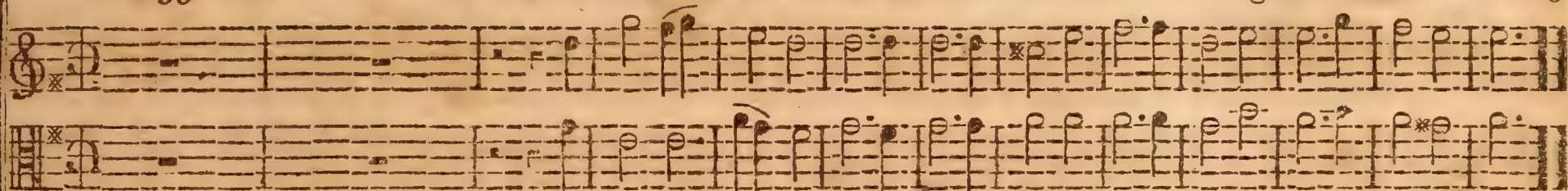
Slow.

Praise ye the Lord, immortal choir, That fill the realms above : Praise him who form'd you of his fire, Praise him, &c. And feeds you with his love.

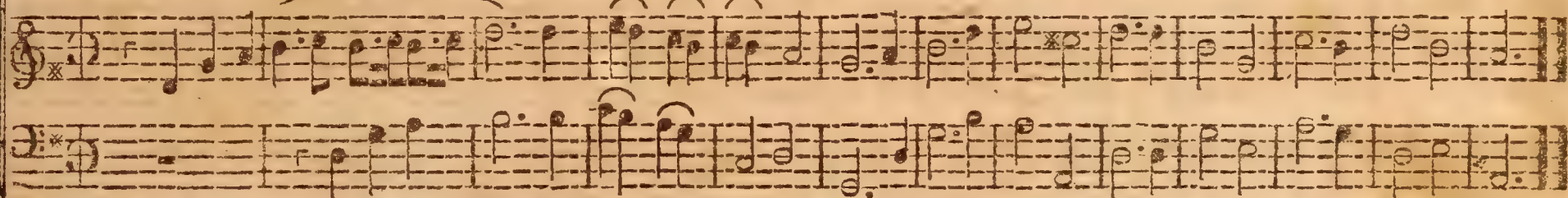
H. 152.

HELLESPONT. C. M.

Life is a span, a fleeting hour, How soon the vapour flies ! Man is a tender transient flow'r, That in the blooming dies.

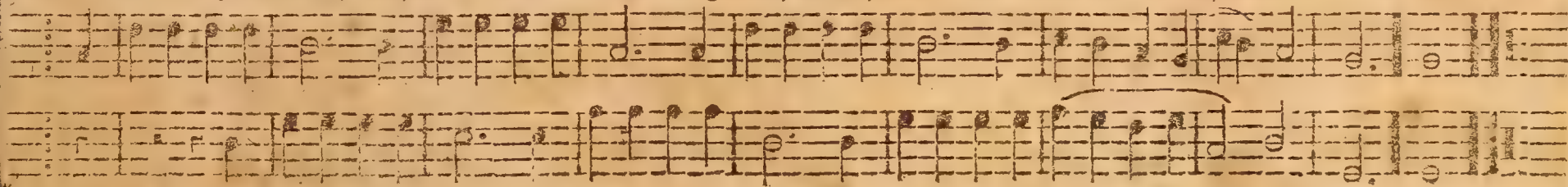


Like fruitful show'rs, Like fruitful show'rs of rain, That water all the plain, Descending from the neighb'ring hills;



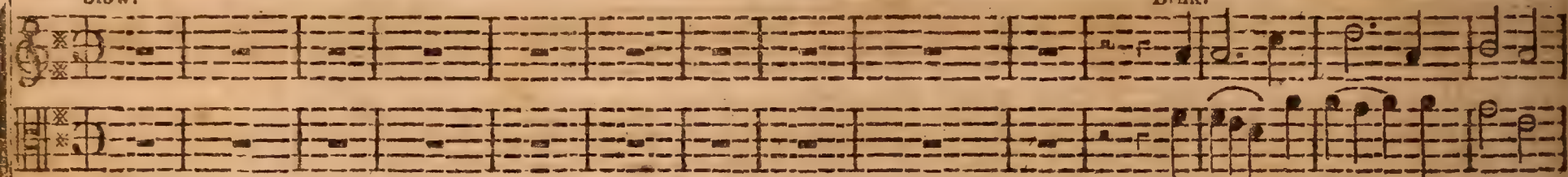
Such streams of pleasure roll, Such, &c.

Through ev'ry friendly soul, Where love like heavenly dew distils.



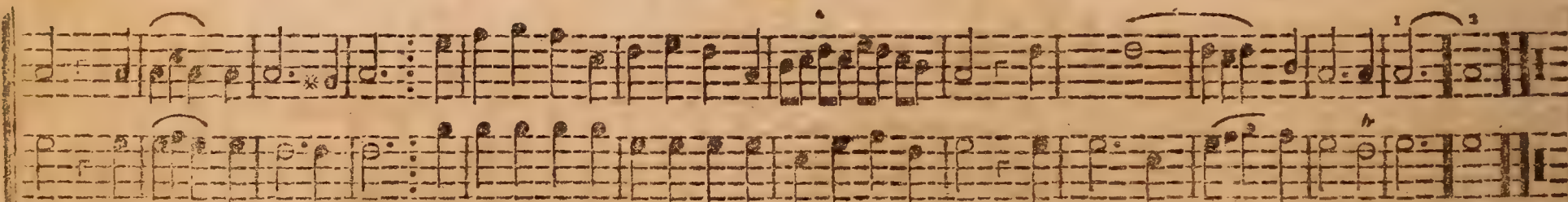
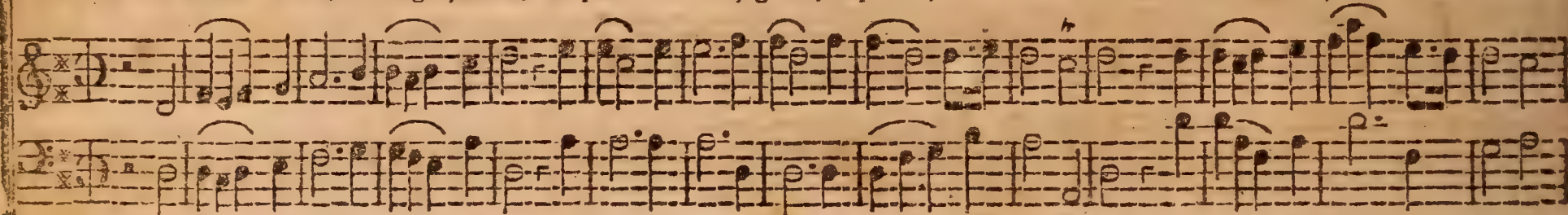
Slow.

Brisk.



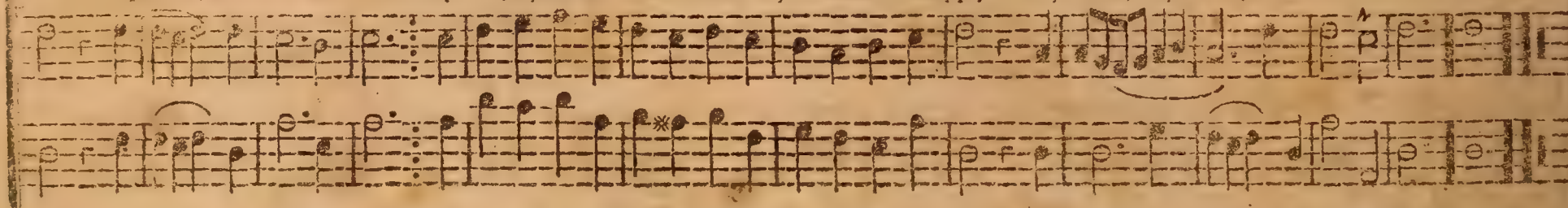
The Lord himself, the mighty Lord, Is pleas'd to be my guide; Is pleas'd, &c.

The Lord himself, &c.



Is pleas'd, &c.

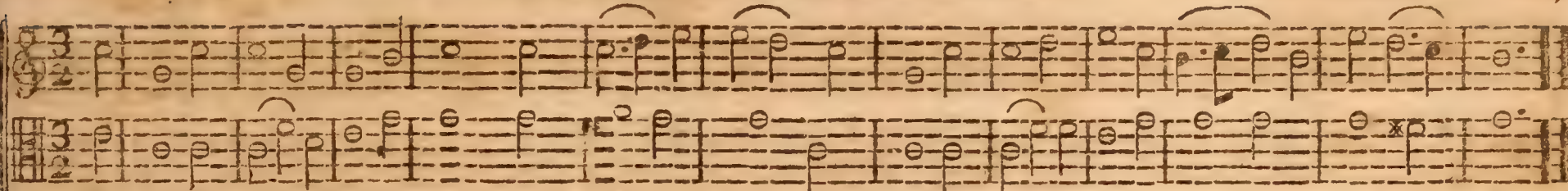
The shepherd, by whose constant care My wants are all supply'd. My wants, My wants, &c.



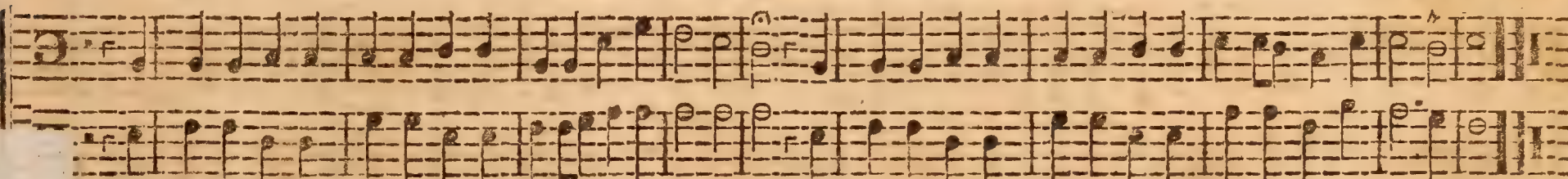
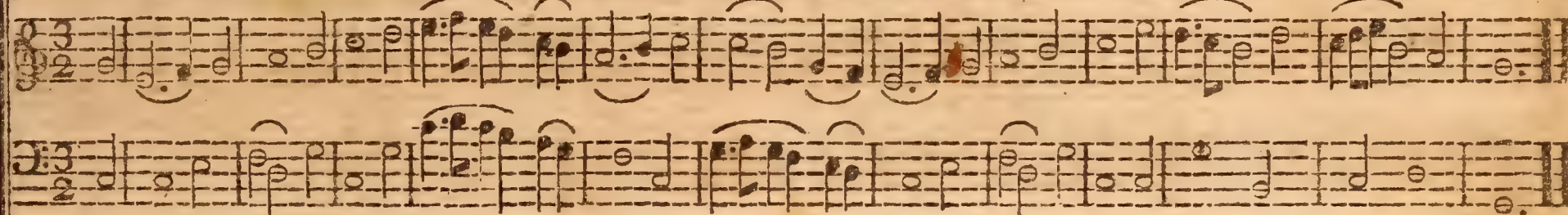
EXHORTATION. H. M.

Dixon.

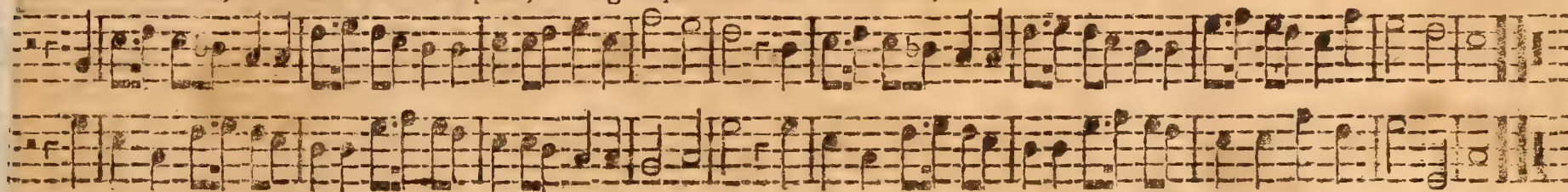
87

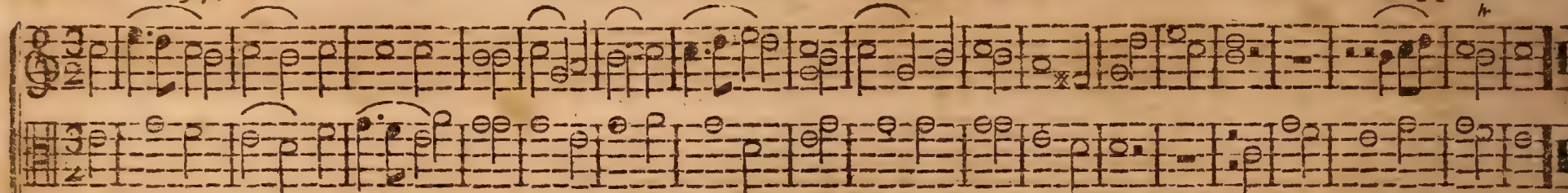


Ye boundless realms of joy, Exalt your Maker's fame: His praise your songs employ, Above the starry frame.

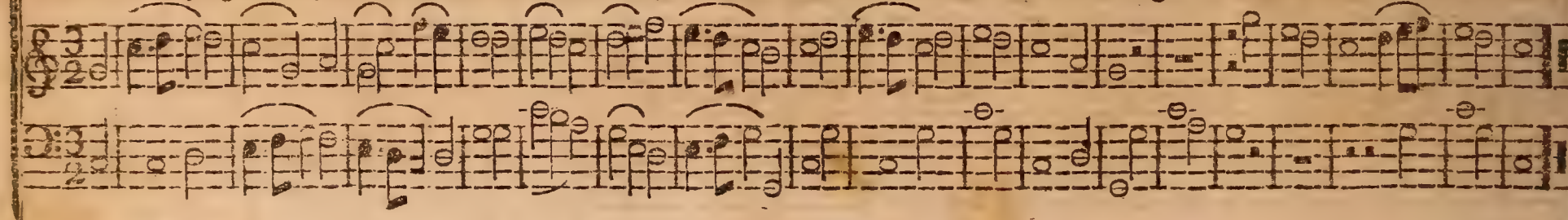


Your voices raise, Ye cherubim And seraphim, To sing his praise. Your voices raise, &c.





In robes of judgment, lo, he comes, Shakes the wide earth, & cleaves the tombs! Before him burns devouring fire, The mountains melt, the seas retire.

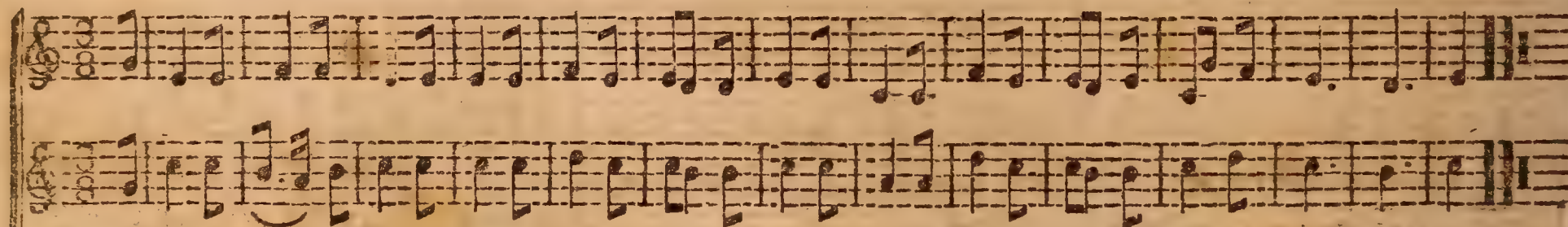


H. 107.

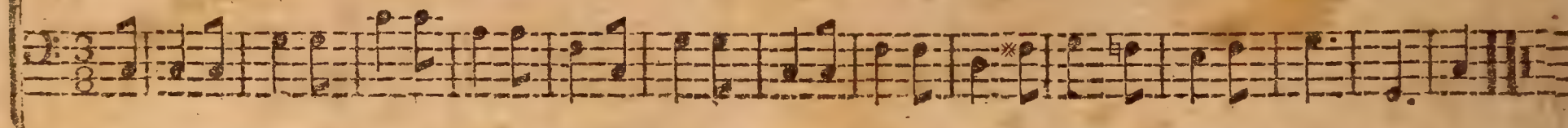
SCITUATE.

S. M.

Dalmer.

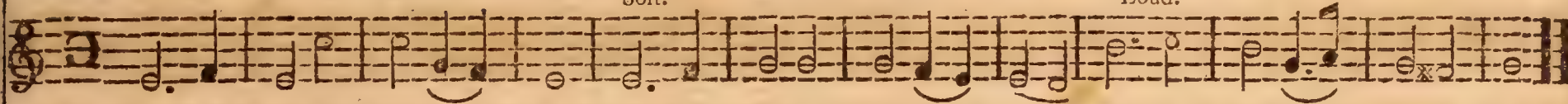


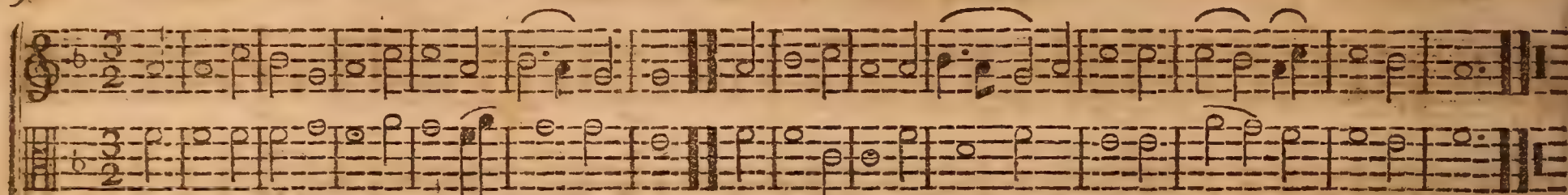
How beautiful are their feet Who stand on Zion's hill! Who bring salvation on their tongues, And words of peace reveal.



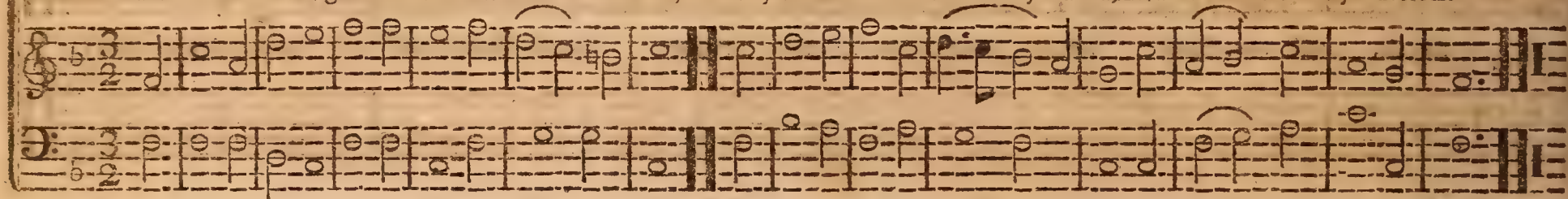
Soft.

Loud.





Maker and fovereign Lord Of heaven & earth & seas, Thy Providence confirms thy word, And answers thy decrees.

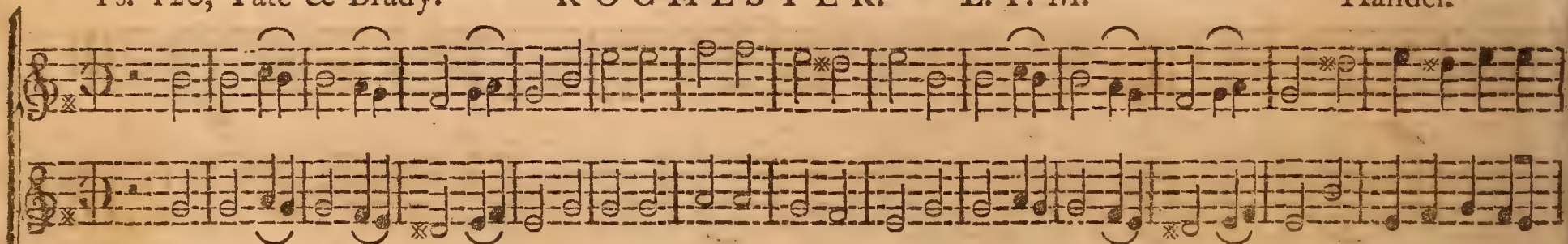


Ps. 120, Tate & Brady.

ROCHESTER.

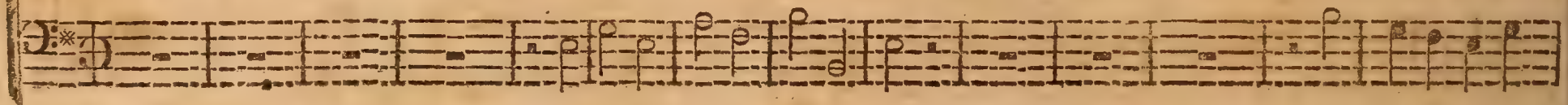
L. P. M.

Handel.



In deep distress I oft have cry'd, In deep, &c.

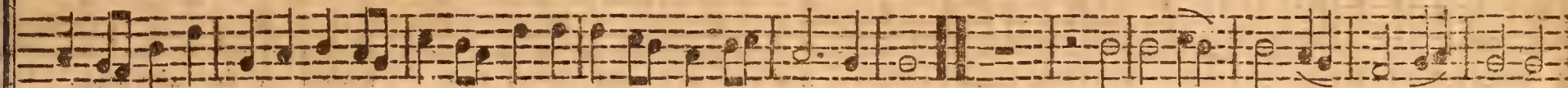
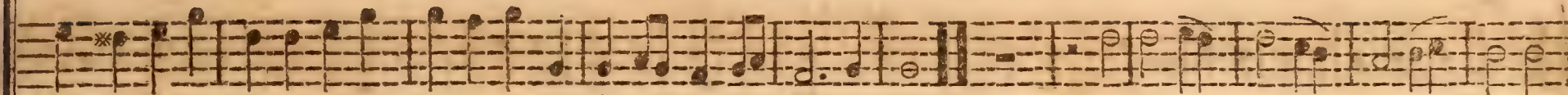
To God, who never yet deny'd To rescue me op-



ROCHESTER continued.

1792

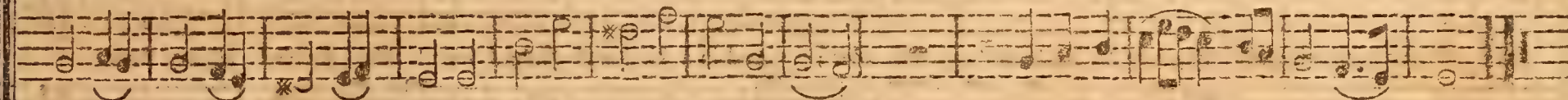
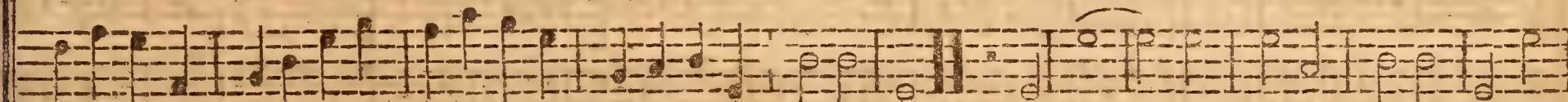
91



press'd with wrongs; To rescue, &c.

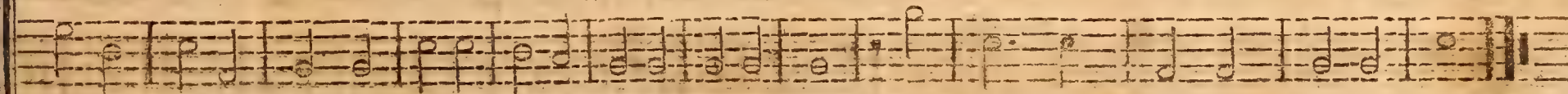
To rescue, &c.

Once more, O Lord, deliv'rance send, From

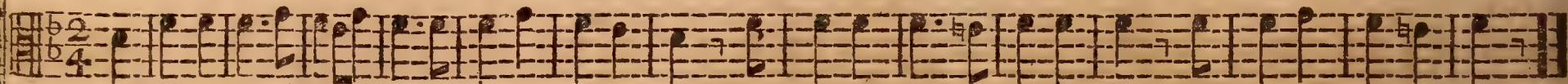
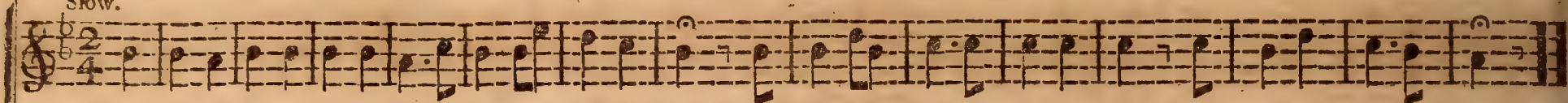


lying lips my foul defend, And from the rage of stand'rons tongues.

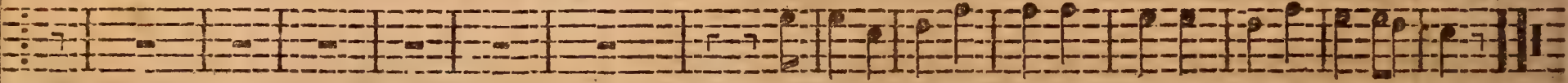
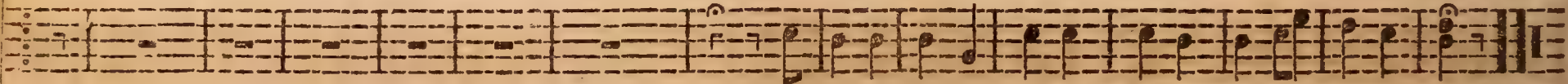
And from, &c.



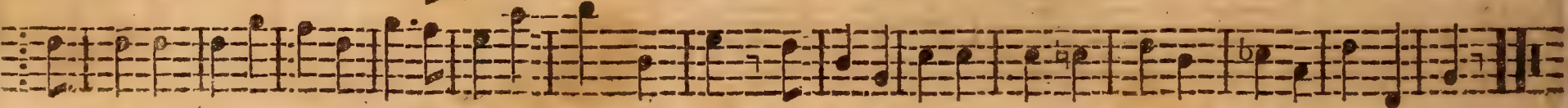
Slow.

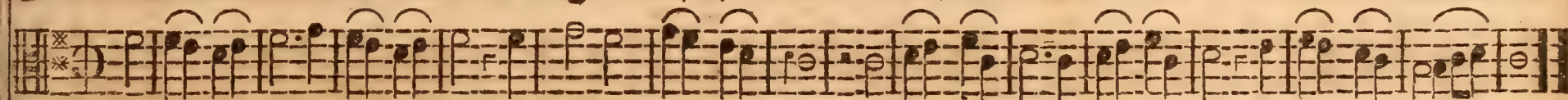
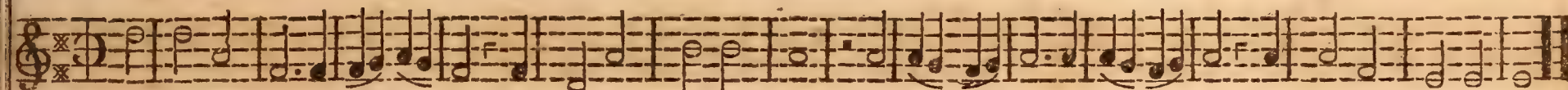


When pale with sickness, oft hast thou With health renew'd my face ; And when in sin and sorrow sunk, Reviv'd my soul with grace.

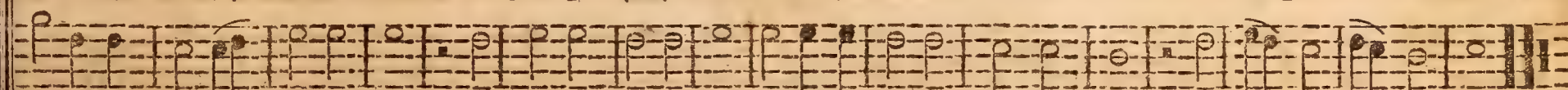
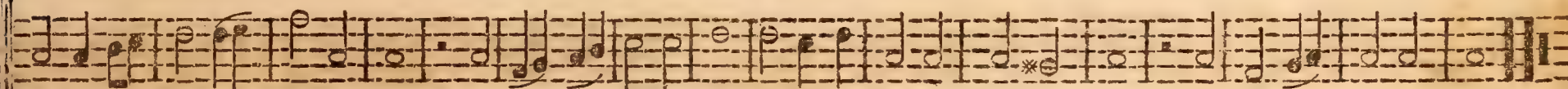
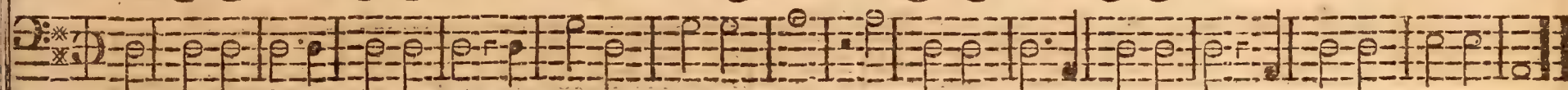
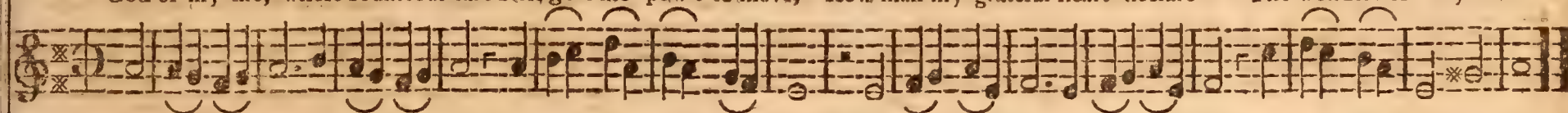


Thy bounteous hand with worldly good Has made my cup run o'er ; And in a kind and faithful friend- Has doubled all my store.

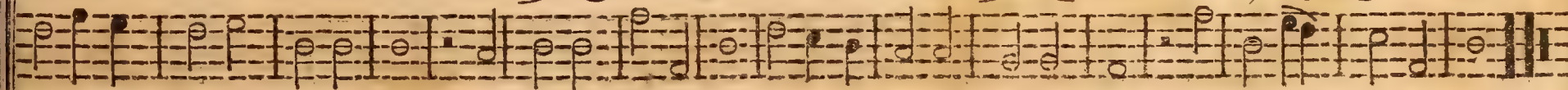
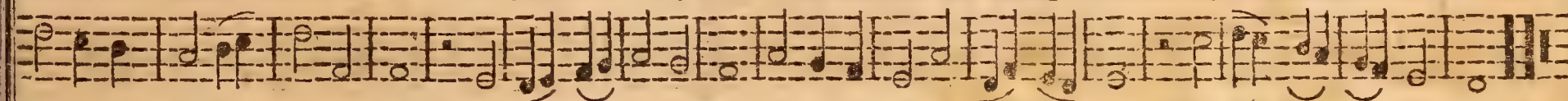


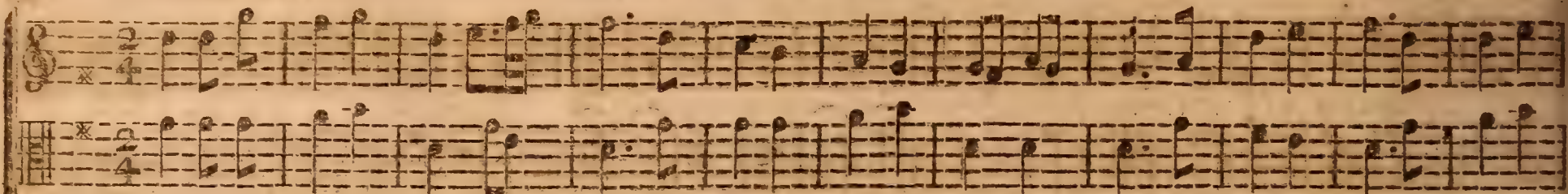


God of my life, whose bounteous care First gave me pow'r to move, How shall my grateful heart declare The wonders of thy love!

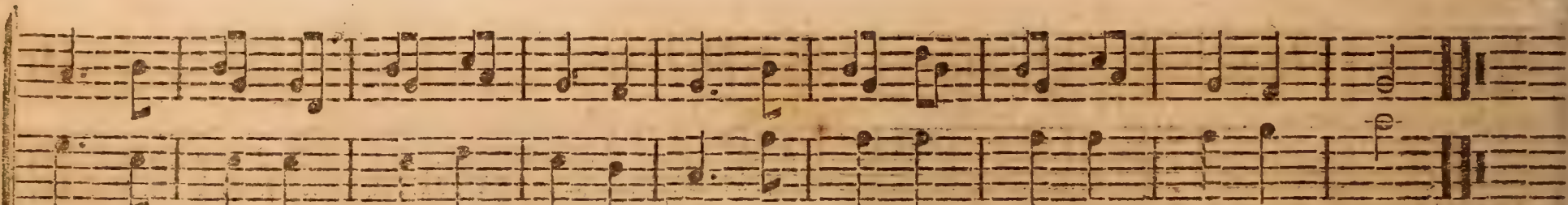
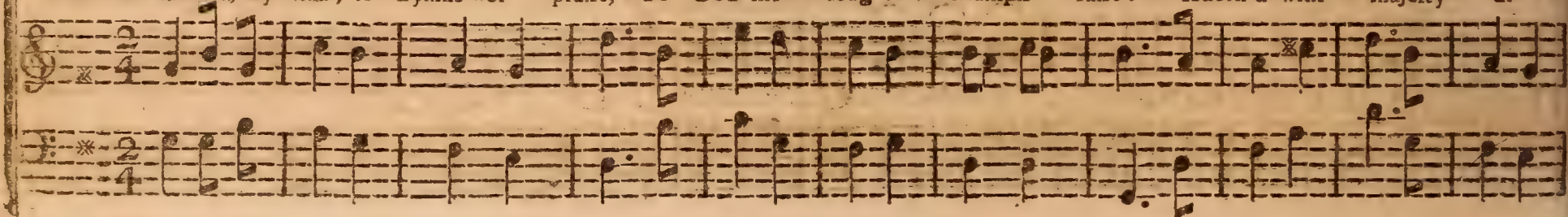


Thee will I honour, for I stand The product of thy skill; The wonders of thy forming hand My admiration fill.

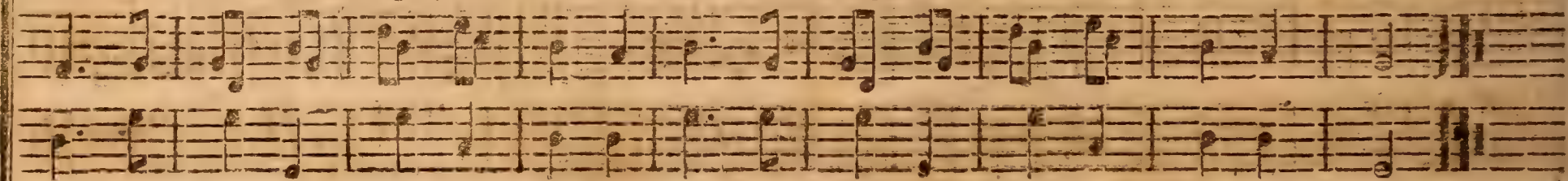


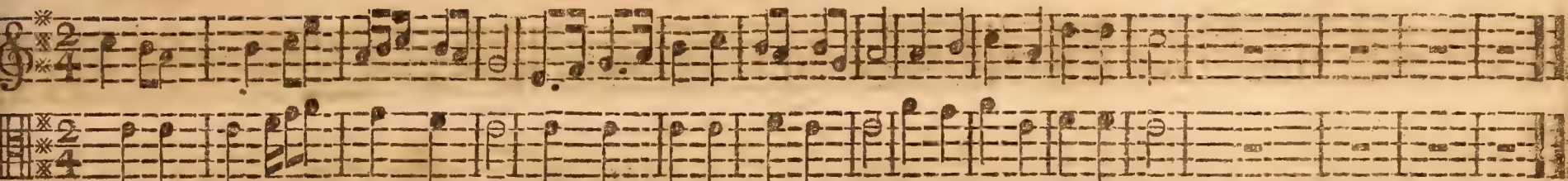


Awake, my soul, to hymns of praise, To God the song of triumph raise: Adorn'd with majesty di-

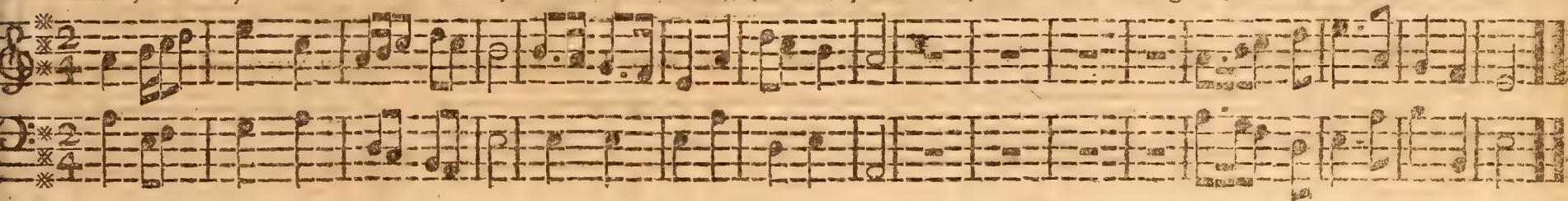


vine, What pomp, what glory, Lord, are thine! What pomp, &c.

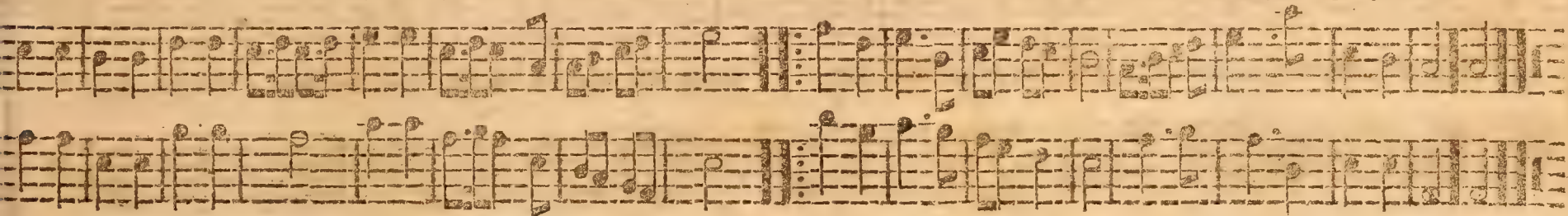


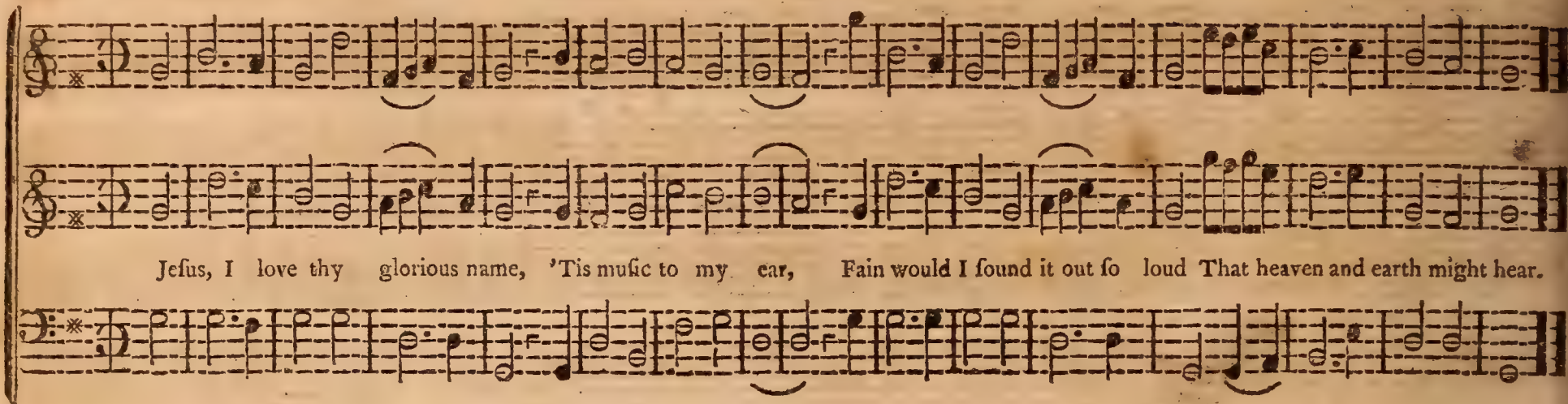


Hail, the day that saw him rise, Ravish'd from our wishful eyes! Christ, a while to mortals given, Reascends his native heaven.

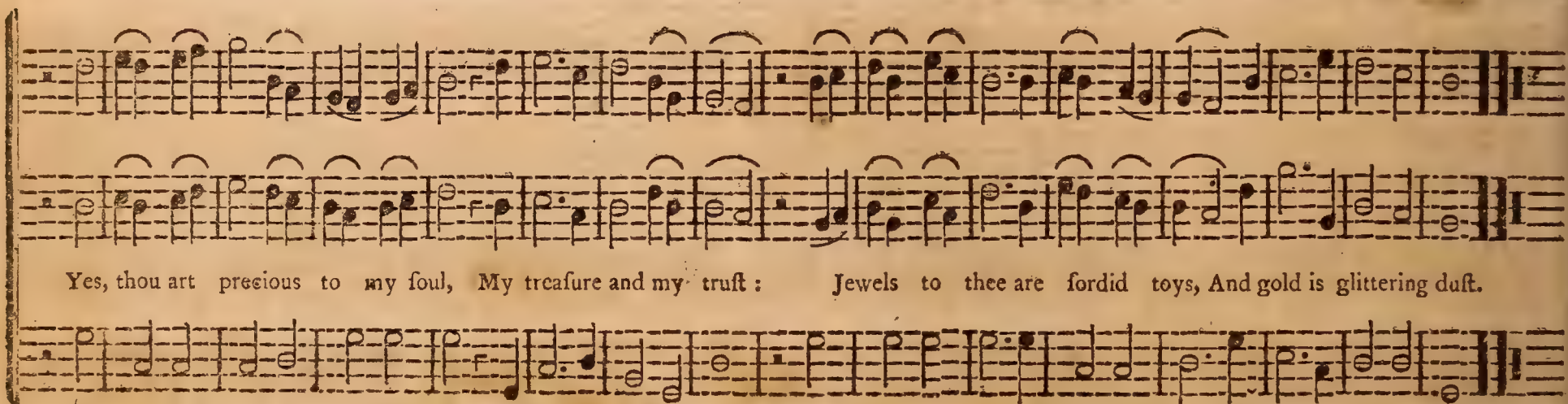


There the pompous triumph waits, Lift your heads, eternal gates, Wide unfold the radiant scene, Take the King of glory in.





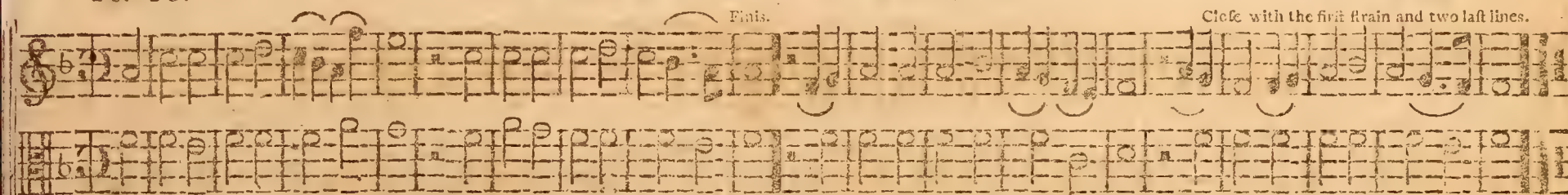
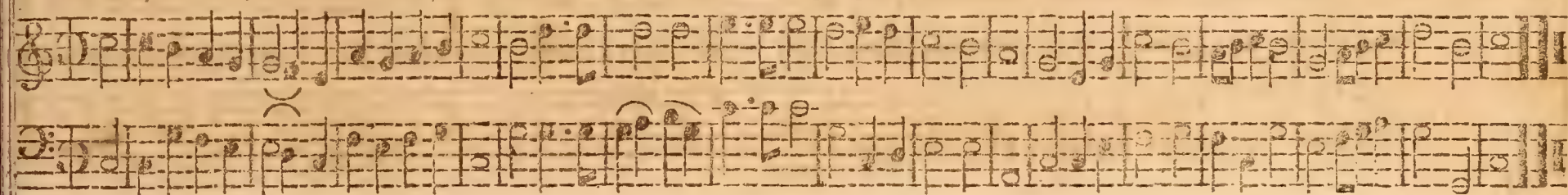
Jefus, I love thy glorious name, 'Tis music to my ear, Fain would I found it out so loud That heaven and earth might hear.



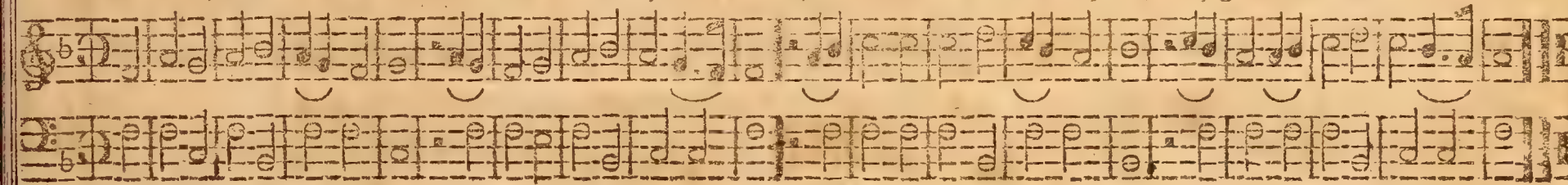
Yes, thou art precious to my soul, My treasure and my trust : Jewels to thee are fordid toys, And gold is glittering dust.



Let ev'ry creature join To praise th' eternal God ; Ye heavenly hosts, the song begin, And sound his name abroad. Ye heavenly, &c.



Preserve me, Lord, in time of need : For succour to thy throne I flee ; But have no merit there to plead, My goodness cannot reach to thee.



Musical score for 'BRAINTREE' in C Major, Common Time. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature has one sharp (F#). The time signature is Common Time (C). The lyrics are: 'While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around.' The music features various ornaments, including triplets and grace notes, and is marked with 'h' for harmony.

H. 15.

NORFOLK. S. M.

Brownson.

Musical score for 'NORFOLK' in D Major, Slow Motion. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature has two sharps (F# and C#). The time signature is Slow Motion (S. M.). The lyrics are: 'And must this body die? This mortal frame decay? And must these active limbs of mine Lie mould'ring in the clay? Lie, &c.' The music features various ornaments, including triplets and grace notes, and is marked with 'h' for harmony.

This spacious earth is all the Lord's, And men & worms & beasts & birds; He rais'd the building on the seas, And gave it for, And gave it for their dwelling place.

D A L M A T I A.

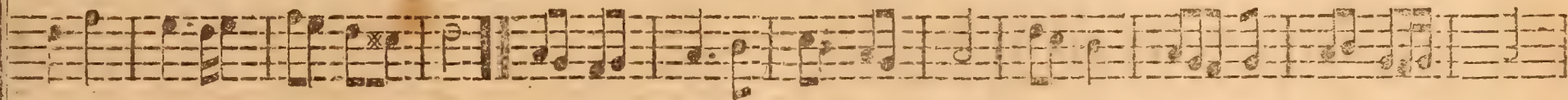
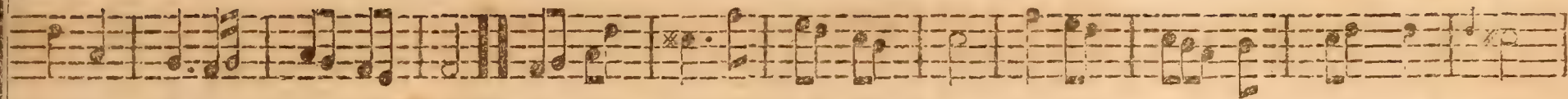
7s.

Mitchell.

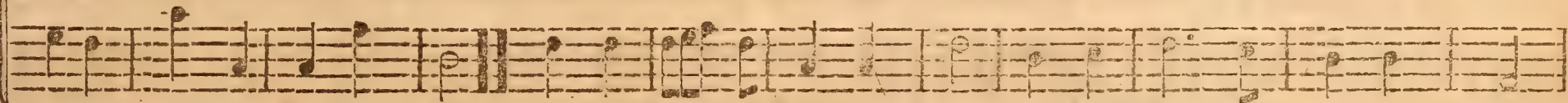
Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll,

DALMATIA continued.

101



While the tempest still is nigh : Hide me, O my Saviour, hide, Till the storm of life be past ;

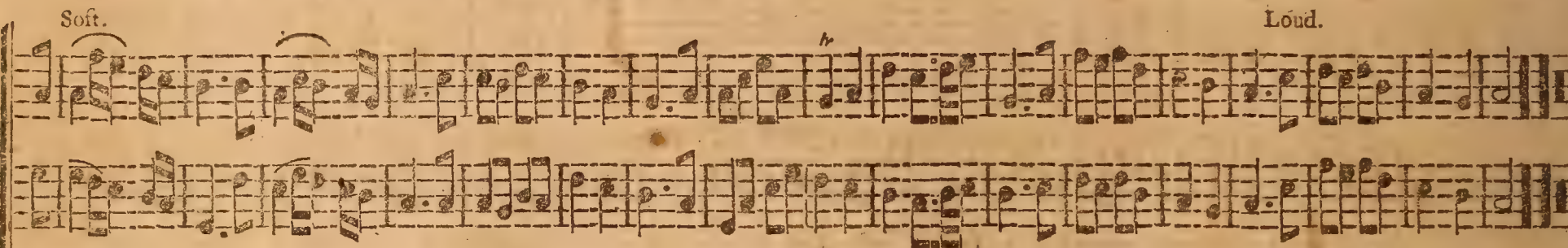


Safe into thy haven guide, O receive my soul at last. Safe into, &c.

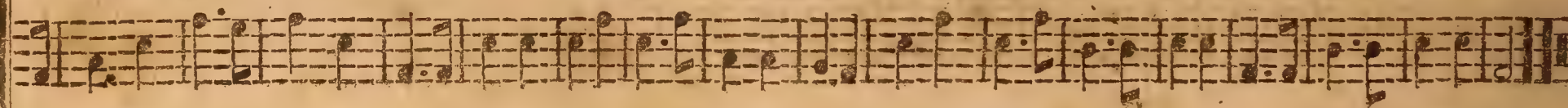


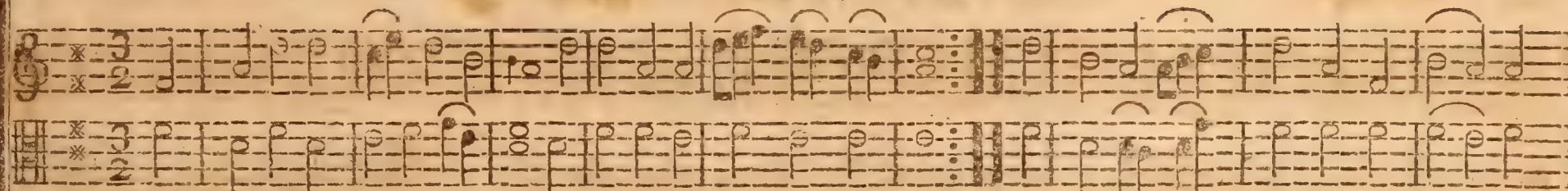


On thee each morning, O my God, My waking thoughts, thoughts attend, In whom are founded all my hopes, In whom my wishes end.

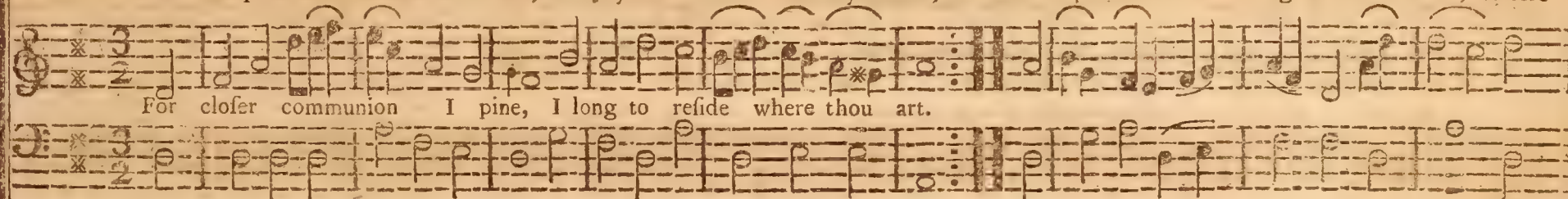


My soul, in pleasing wonder lost, Thy boundless love surveys, And, fir'd with grateful zeal, prepares Her sacrifice of praise. Her sacrifice, &c.

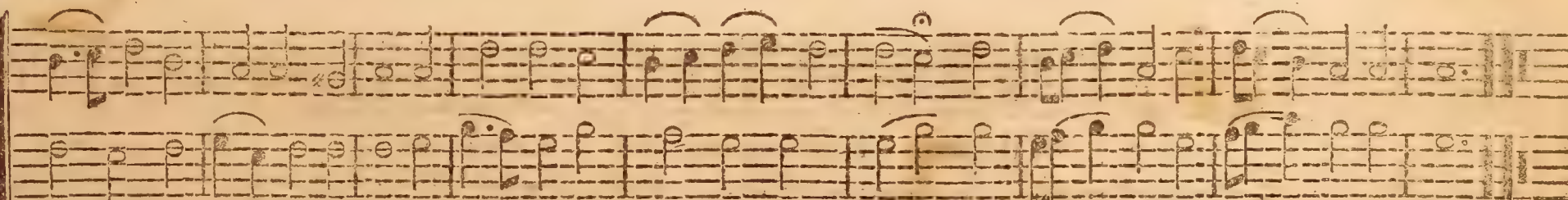




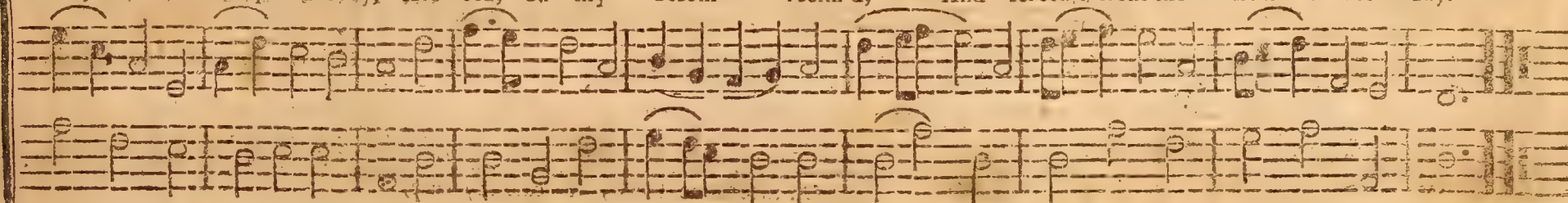
Thou Shepherd of Israel and mine, The joy and desire of my heart, That pasture I languish to find, Where

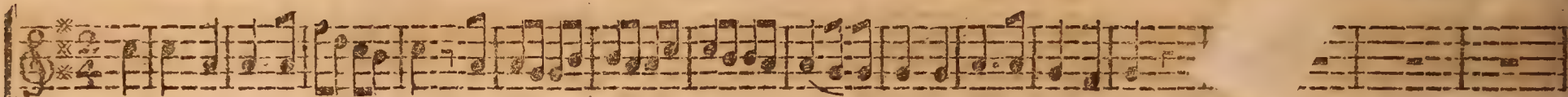


For closer communion I pine, I long to reside where thou art.



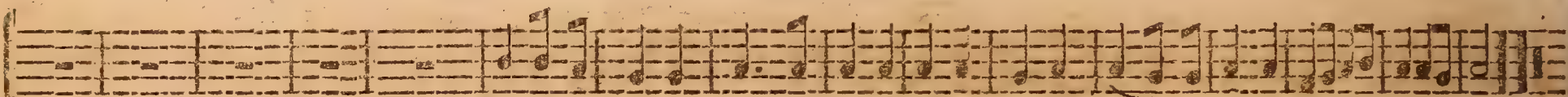
all, who their Shepherd obey, Are fed, on thy bosom reclin'd, And screen'd from the heat of the day.



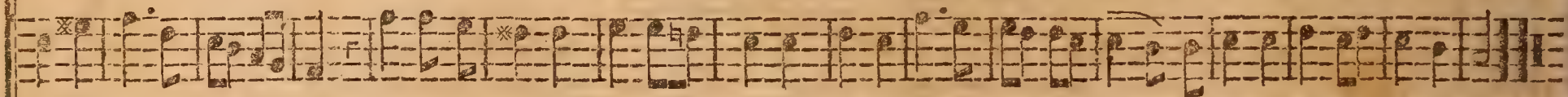


My God, my hope, if thou art mine, Why should my soul with sorrow pine? Why should, &c.

On thee alone I cast my care, O



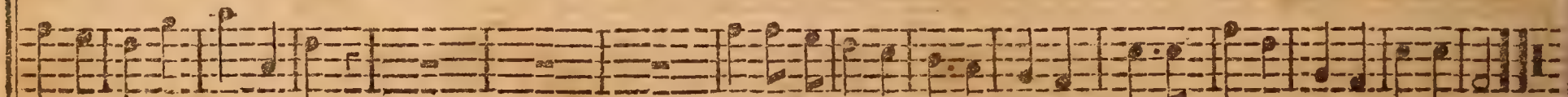
On thee alone I cast my care, I cast, I cast my care,



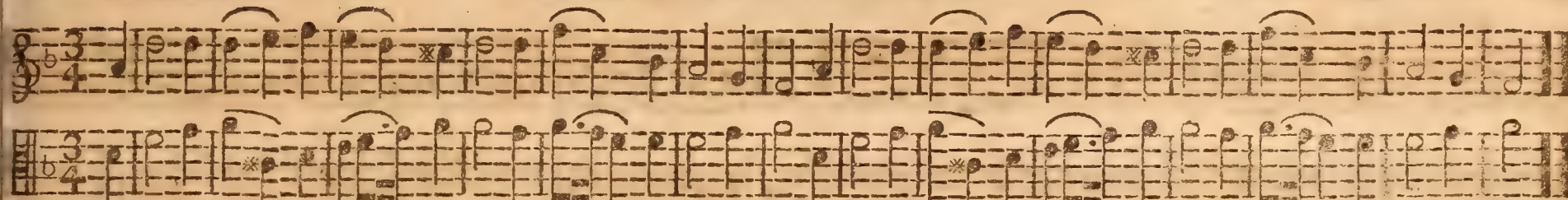
leave me not in dark despair. On thee, &c.

On thee, &c.

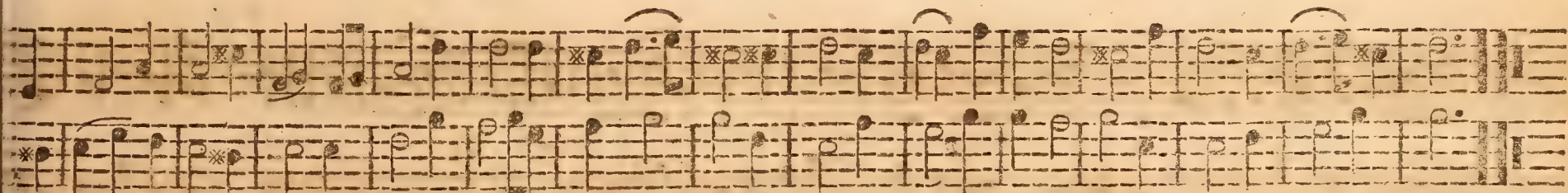
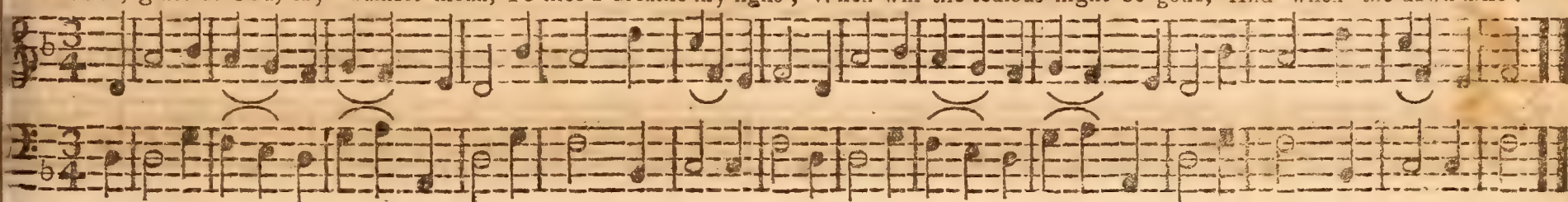
O leave me not in dark despair.



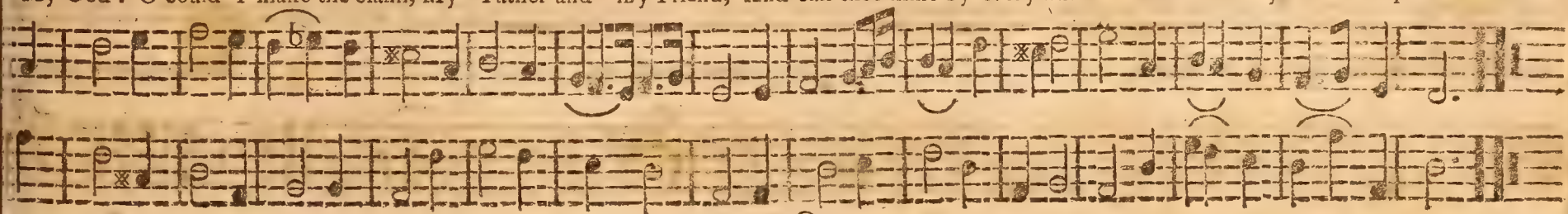
On thee alone I cast, I cast my care,



Hear, gracious God, my humble moan, To thee I breathe my sighs ; When will the tedious night be gone, And when the dawn arise !



My God ! O could I make the claim, My Father and my Friend, And call thee mine by every name On which thy faints depend !



Moderate & majestic.

Loud hallelujahs to the Lord, From distant worlds where creatures dwell! Let heaven begin the solemn word, And sound it

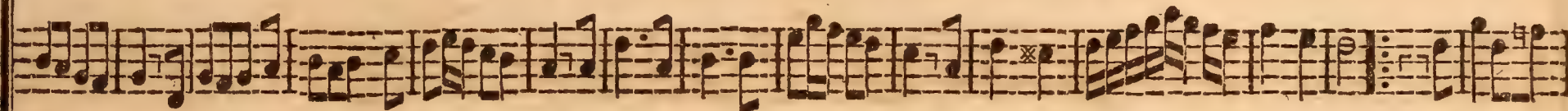
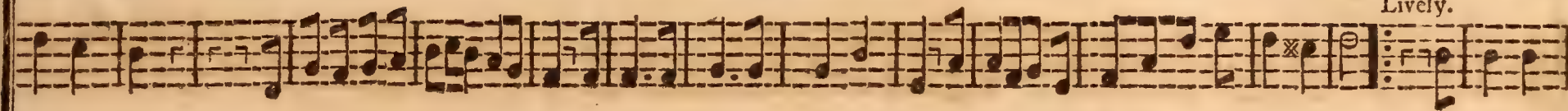
Slow.

dreadful down to hell. Let heaven, &c. And sound, &c. The Lord, how abso-

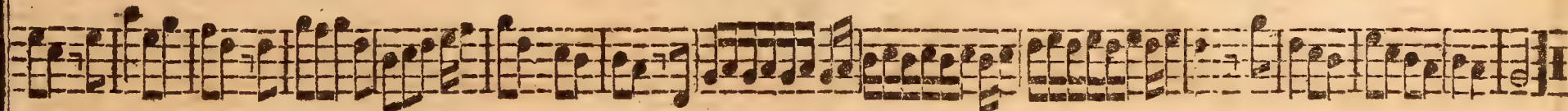
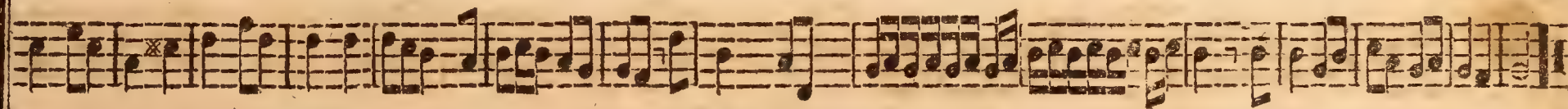
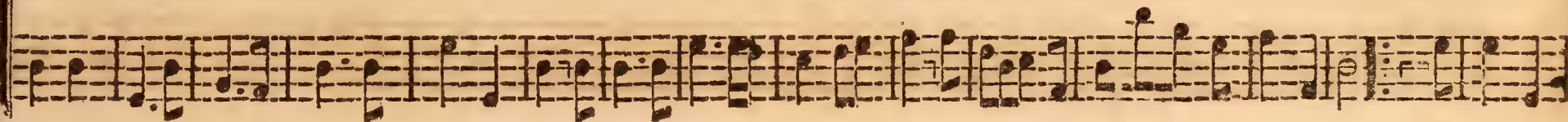
C O R S I C A continued.

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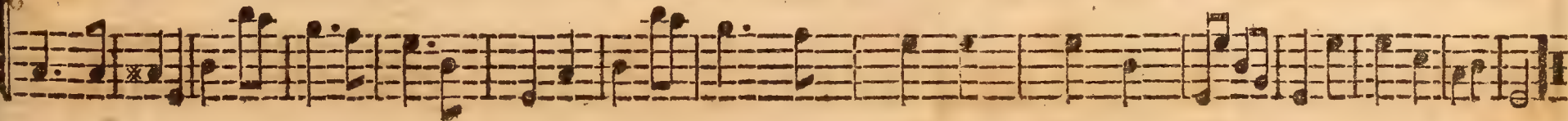
Lively.

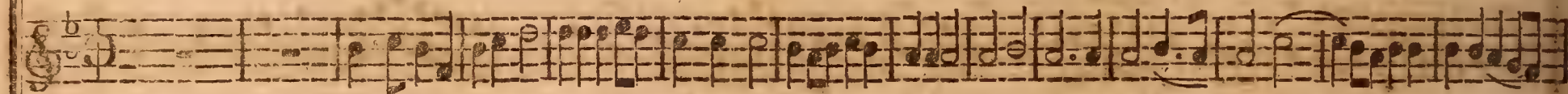
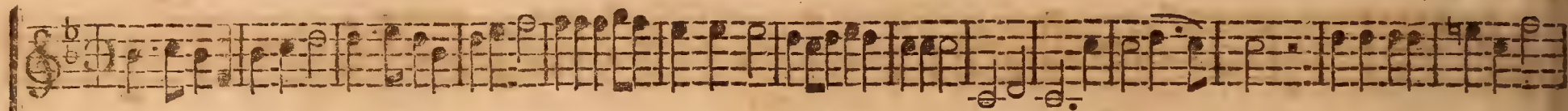


lute he reigns! Let every angel bend the knee: Sing of his love in heavenly strains, And speak how fierce his terrors be. High on a



throne his glories dwell, An awful throne of shining bliss: Fly through the world, O sun, and tell How dark thy beams, compar'd to his.

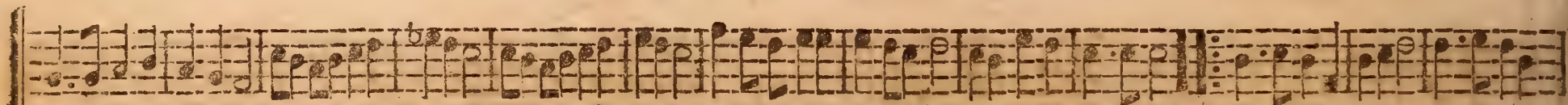




Hark ! the herald angels sing, Hark, &c.

Glory to the new-born King, Glory, &c.

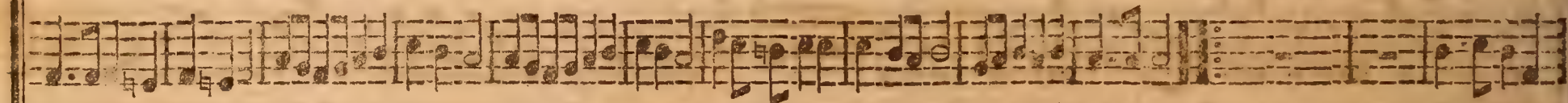
Peace on earth and mercy mild, God and sinners reconcil'd.



Joyful all ye nations rise,

With the angelic host proclaim,

Hark ! the herald angels sing,



God, &c.

Join the triumph of the skies,

Christ is born at Bethlehem.

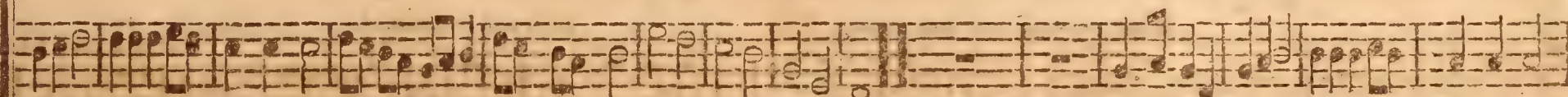
Hark, &c.



HERALD ANGELS continued.

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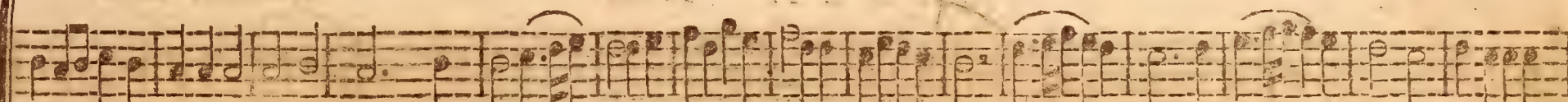
Finis.



Glory to the new-born King, Glory, &c.

Glory, &c.

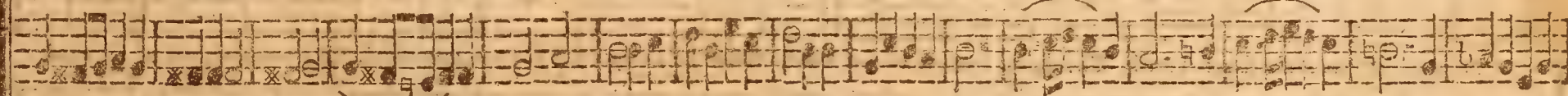
Christ by highest heaven ador'd, Christ, &c. Christ the everlasting Lord,



Christ the everlasting Lord,

Offspring of a virgin's womb.

Veil'd in flesh, the Godhead he,



Late in time behold him come,

Offspring, &c.

Hail, hail th'incarnate



HERALD ANGELS continued.

Pleas'd as man with man appear, Jesus our Immanuel he . . . re.
 From the repeat to finis.

Deity. Hail, &c. Jesus our Immanuel here, Jesus, &c. our Immanuel here, our Immanuel here.

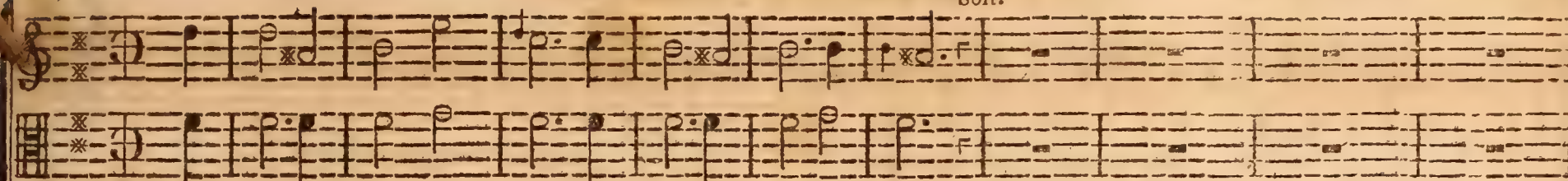
Ps. 22.

PUTNEY. L. M.

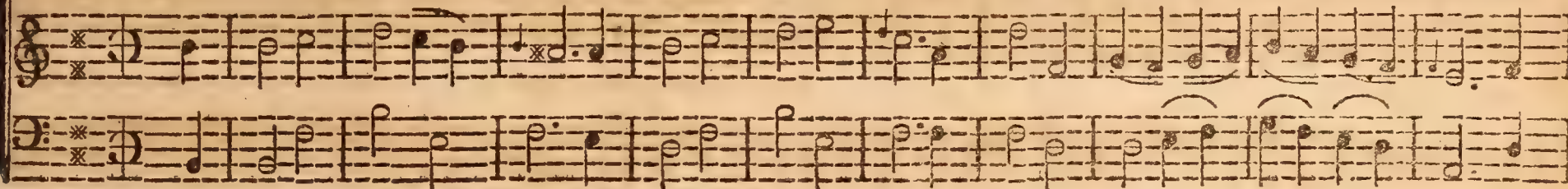
Williams' Coll.

Now let our mournful songs record The dying sorrows of our Lord, When he complain'd in tears and blood, Like one forsaken of his God.

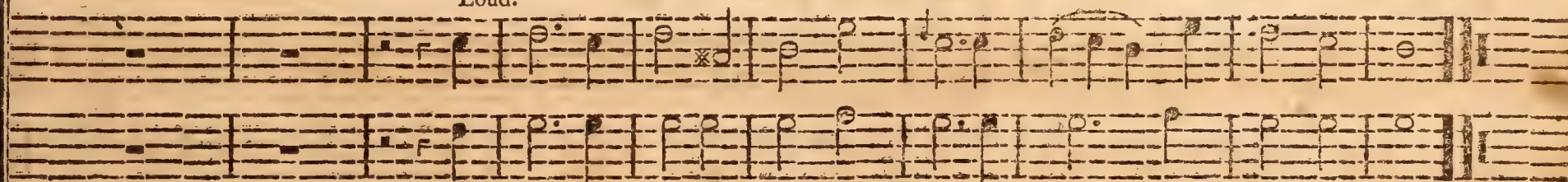
Soft.



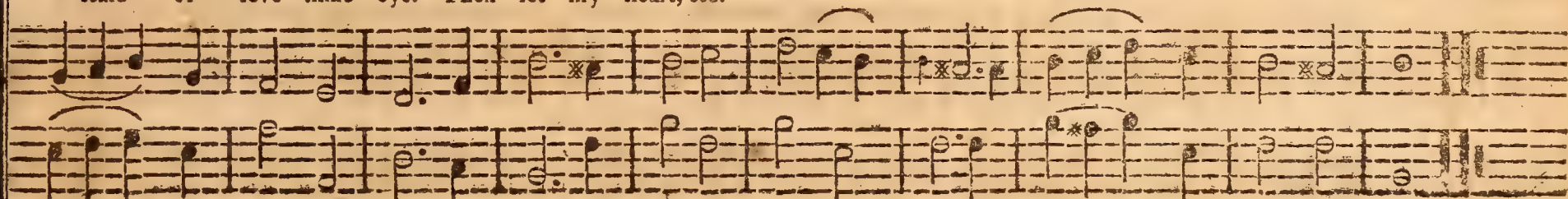
I hear the voice of woe, I hear a brother's sigh: Then let my heart with pity flow, With



Loud.



tears of love mine eye. Then let my heart, &c.



Slow.

Soft.

Loud.

All hail the power of Jesus' name, Let angels prostrate fall ; Bring forth the royal diadem, And crown him, :||: :||: crown him Lord of all.

H. 29, B. II, Watts.

ARLINGTON.

C. M.

Dr. Arne.

Jesus, with all thy saints above My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart.



Come, let us anew Our journey pursue, Roll round with the year, Roll round with the year, And never stand still Till our Master appear. And

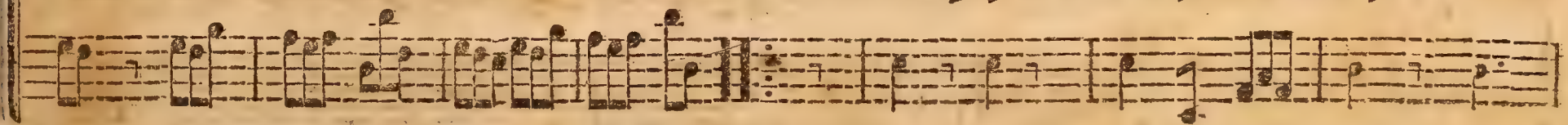
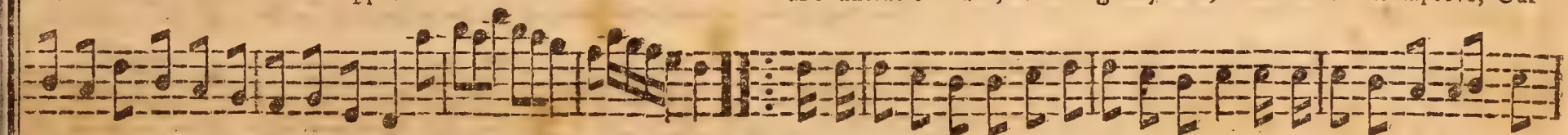


Symphony.



never stand still Till our Master appear.

His adorable will, Let us gladly fulfil, And our talents improve, Our



P

AMESBURY continued.

talents improve, By the patience of hope And the labour of love. By the patience of hope And the labour of love. The patience of hope And the

Sym. Slow. Quicker.

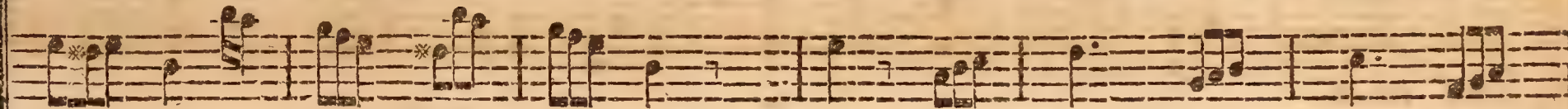
labour of love. Our life is a dream, Our time, as a stream, Glides swiftly away, Glides

AMESBURY continued.

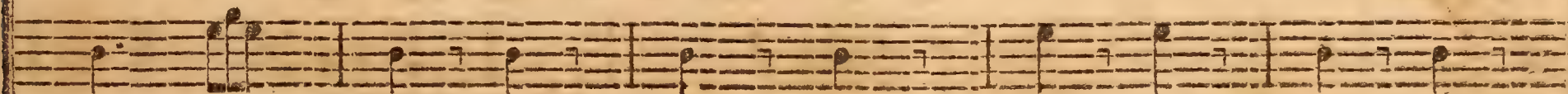
115



swiftly away, And the fugitive moment Refuses to stay. The arrow is flown, The moment is gone, The millennial year Rushes



on to our view, And eternity's here, eternity's here. The millennial year, Rushes on to our view, And e-



Sym.

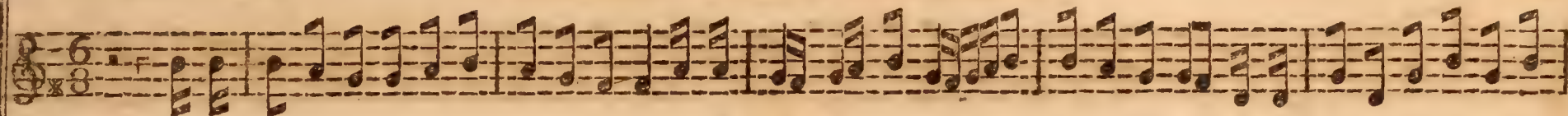
ternity's here, eternity's here, eternity's here, eternity's here.

SOLO. Distinct.

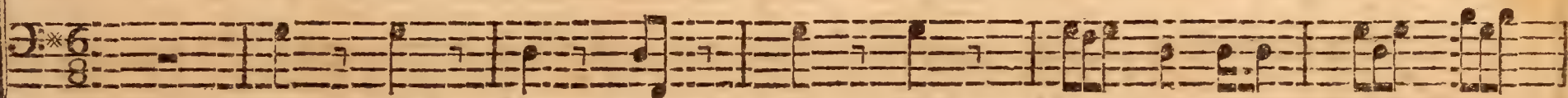
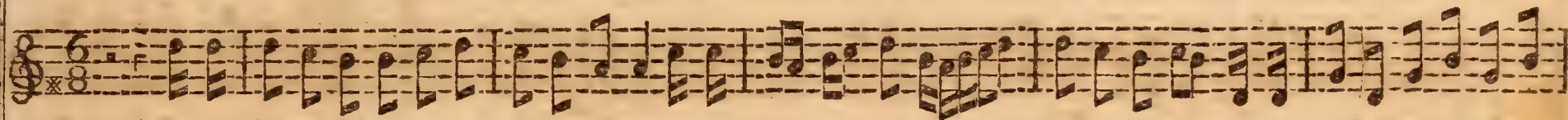
O that each, in the day Of his coming, may say—I have fought my way through, Have fought my way through, I have finish'd the work Thou didst give me to do, Have finish'd the work Thou didst give me to do.

AMESBURY continued.

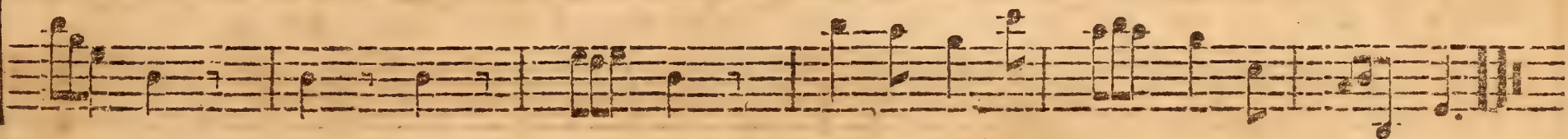
117



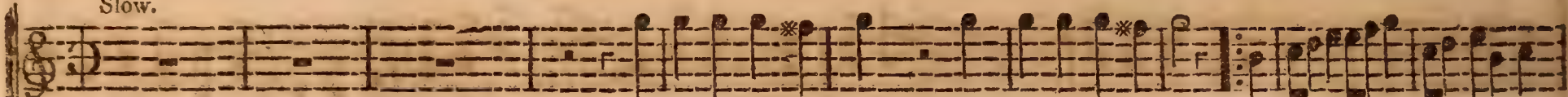
O that each, from the Lord, May receive the glad word, "Well and faithfully done, faithfully done, Enter into my joy, And sit



down on my throne, Enter into my joy, And sit down on my throne. Enter into my joy, And sit down on my throne, And sit down on my throne."



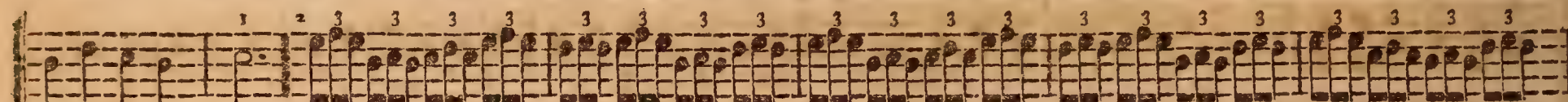
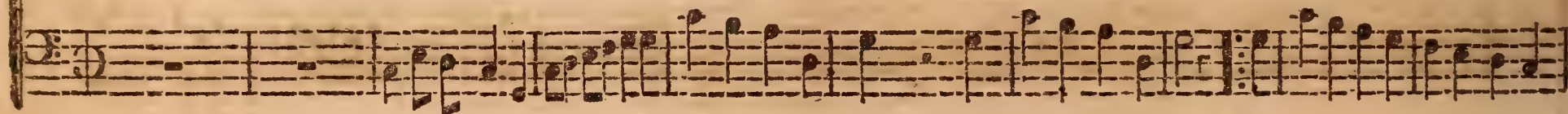
Slow.



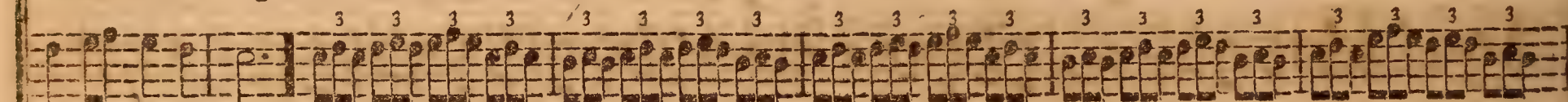
Ver. 1. High let us swell the tuneful notes, High let, &c. And join th' angelic throng, And join, &c. For angels no such love have known, To



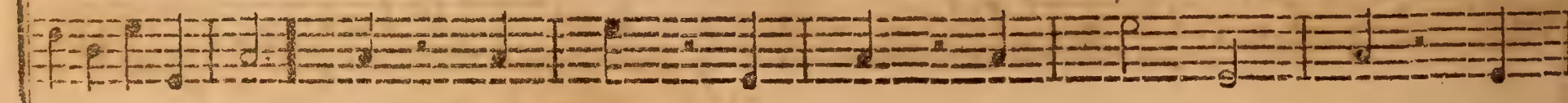
Ver. 5. When shall we reach those blissful realms, When, &c. Where Christ exalted reigns, Where, &c. And learn of the celestial choir Their



wake a cheerful song.

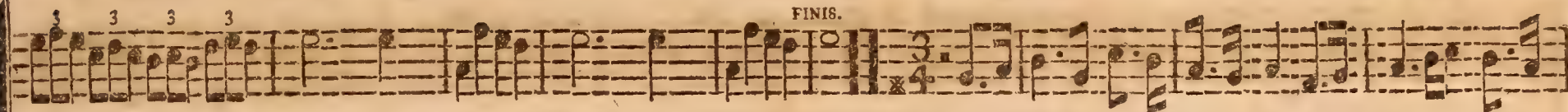


own immortal strains.



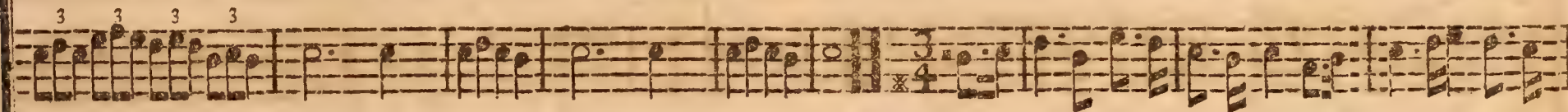
ABINGTON continued.

119

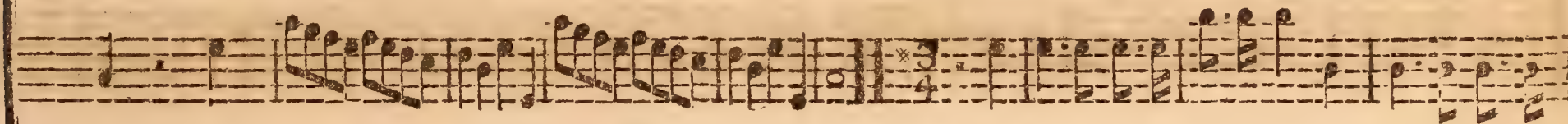


To wake a cheerful song, To wake, &c.

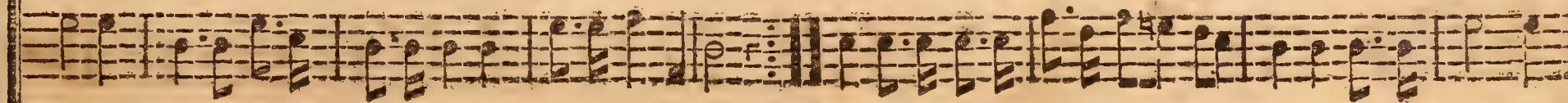
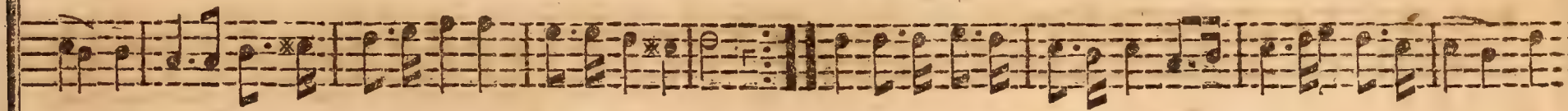
Ver. 2. Good will to sinful man is shown, And peace on earth is

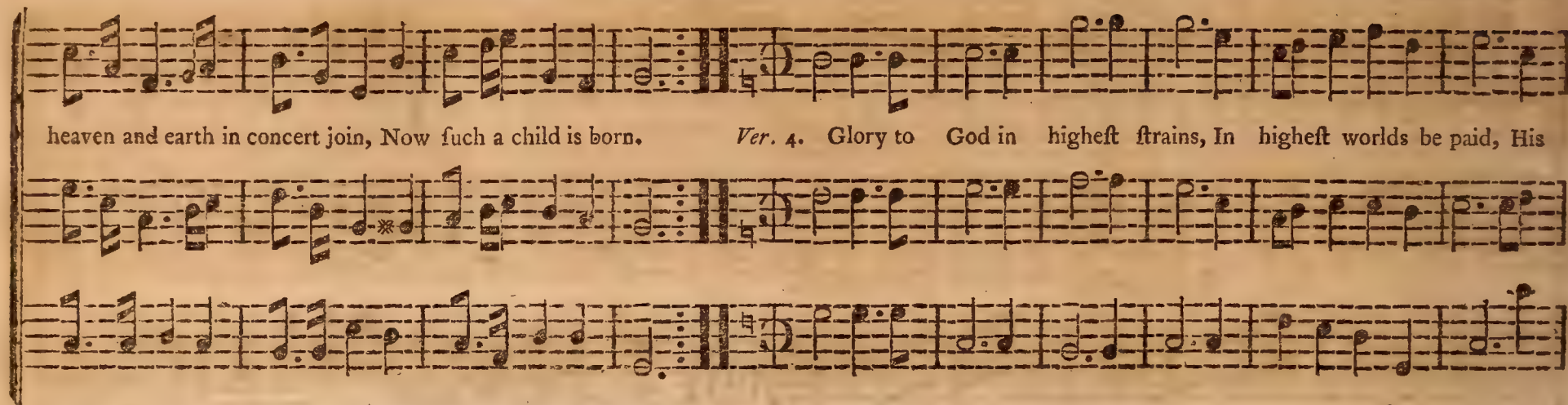


Their own immortal strains, Their own, &c.



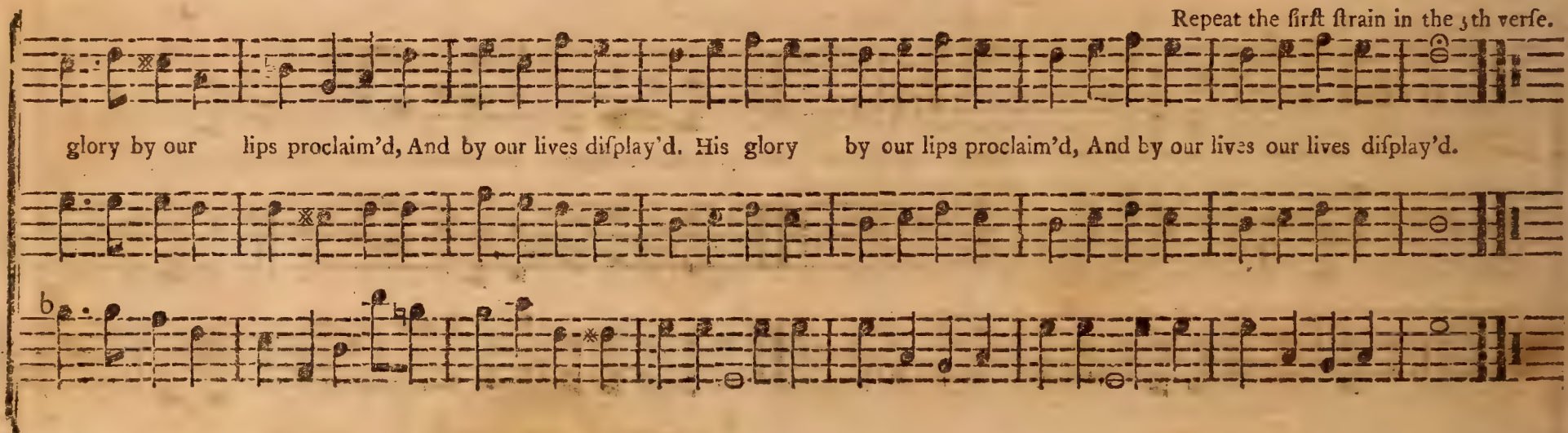
given ; For lo ! th' incarnate Saviour comes, With messages from heaven. Ver. 3. Justice and grace, with sweet accord, His rising beams adorn ; Let



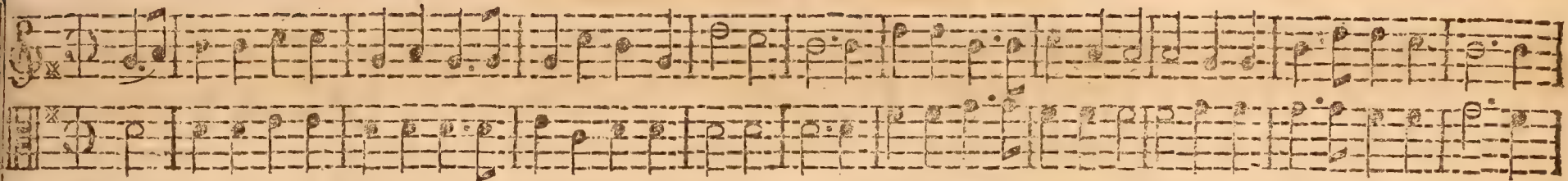


heaven and earth in concert join, Now such a child is born. *Ver. 4.* Glory to God in highest strains, In highest worlds be paid, His

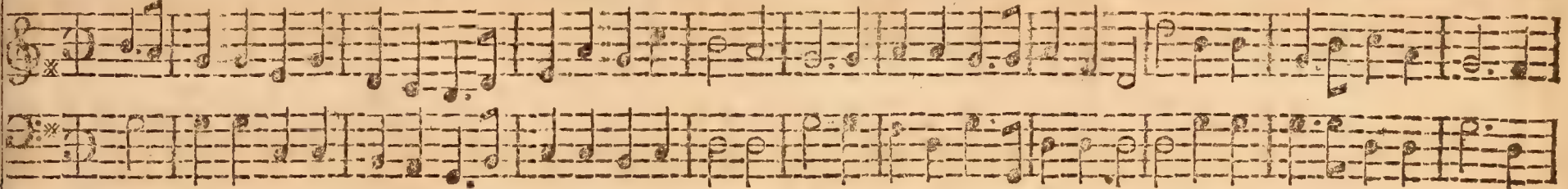
Repeat the first strain in the 3th verse.



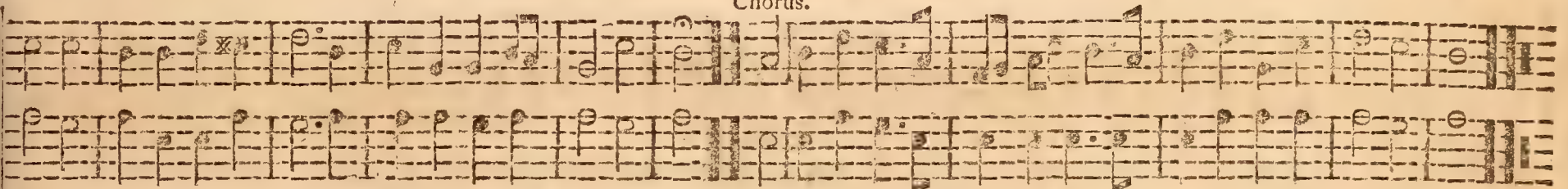
glory by our lips proclaim'd, And by our lives display'd. His glory by our lips proclaim'd, And by our lives our lives display'd.



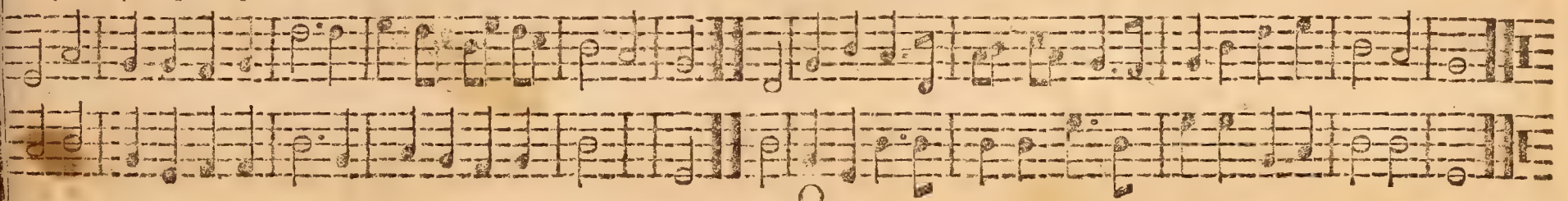
Sing to the Lord a new-made song, Let earth, in one assembled throng, Her common patron's praise resound. Sing to the Lord, and bless his name, From



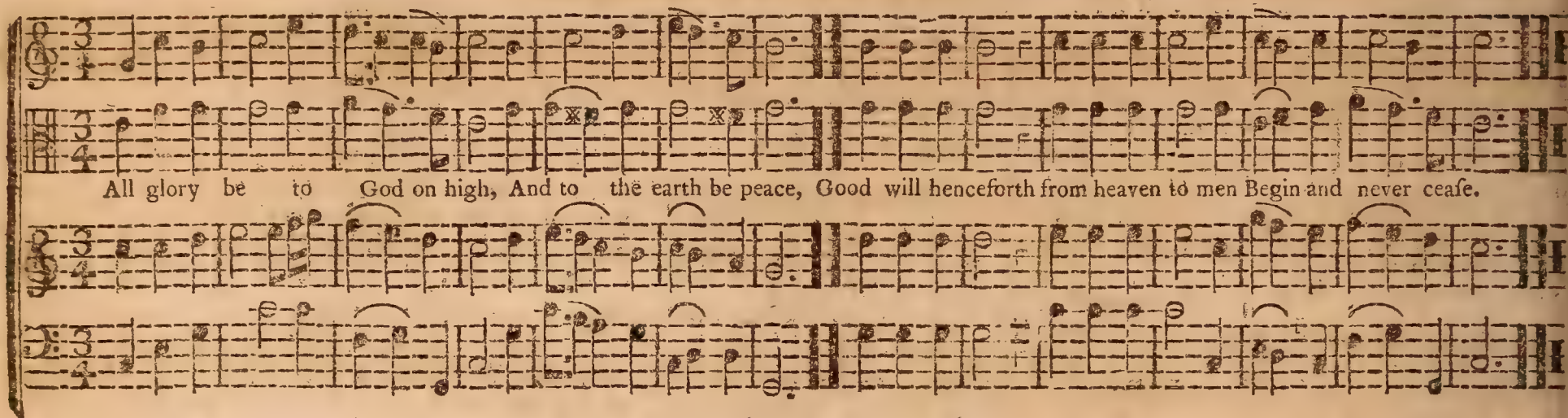
Chorus.



day to day his praise proclaim, Who us with his salvation crown'd. To heathen lands his fame rehearse, His wonders to the universe.



Q

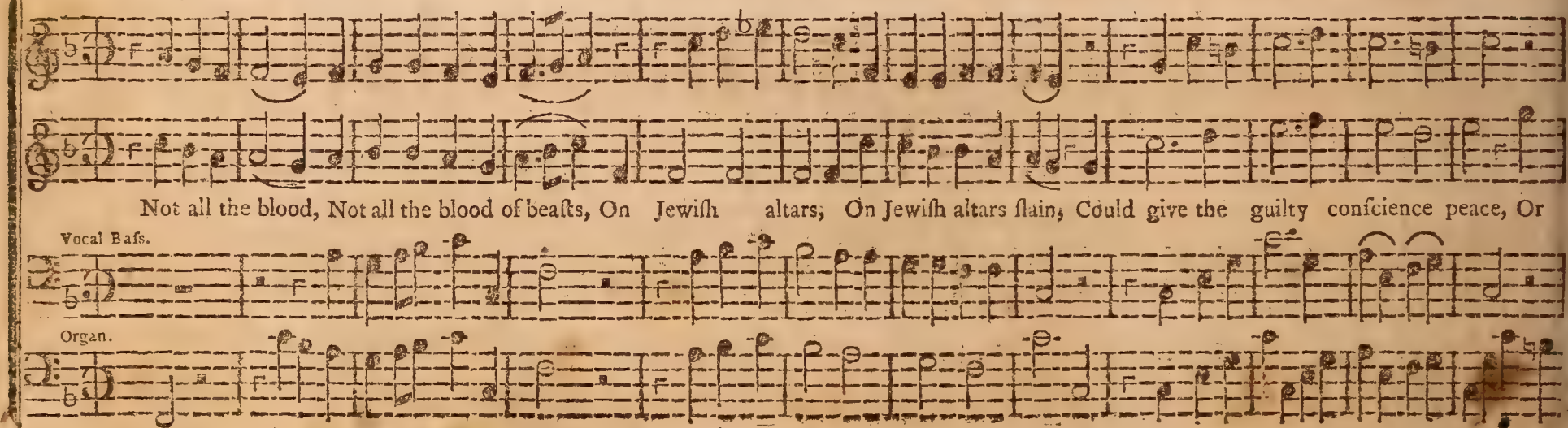


All glory be to God on high, And to the earth be peace, Good will henceforth from heaven to men Begin and never cease.

H. 142, B. II, Watts.

U P T O N. S. M.

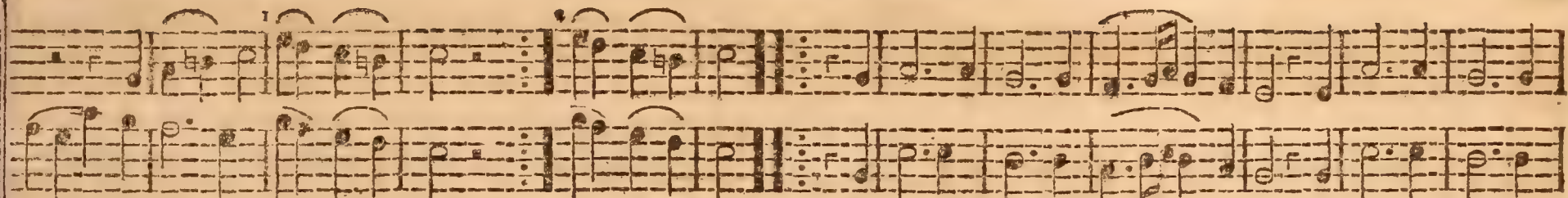
Dr. Arnold.



Not all the blood, Not all the blood of beasts, On Jewish altars; On Jewish altars slain, Could give the guilty conscience peace, Or

Vocal Bass.

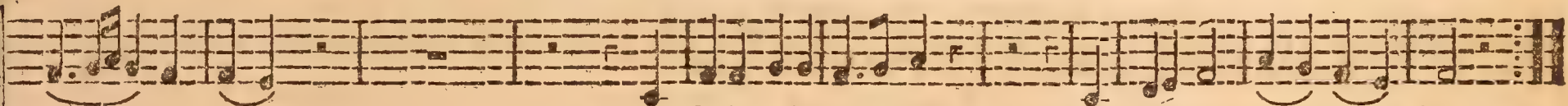
Organ.



wash, Or wash away the stain. -way the stain, But Christ, But Christ, the heavenly Lamb, Takes all our sins, our



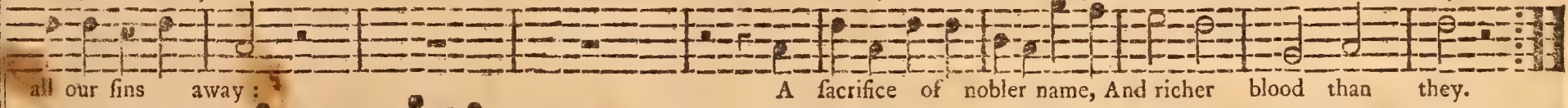
Takes



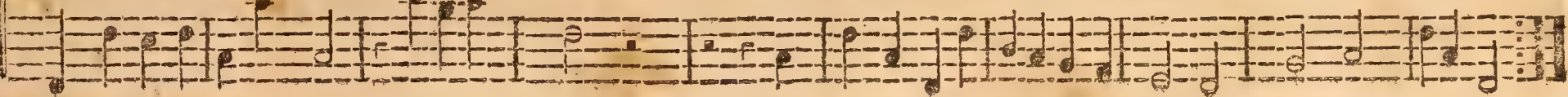
A sacrifice of nobler name, And richer blood than they.



sins away : A sacrifice of nobler name, And richer, richer blood than they.



all our sins away : A sacrifice of nobler name, And richer blood than they.



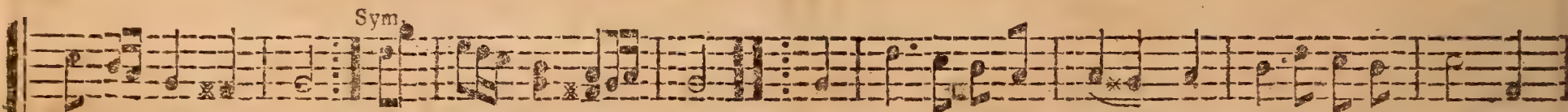
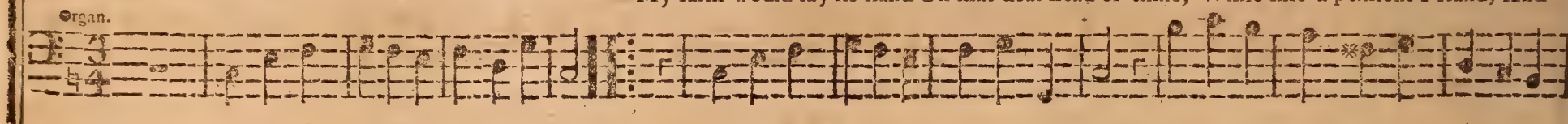
UPTON continued.

Sym.

SOLO.

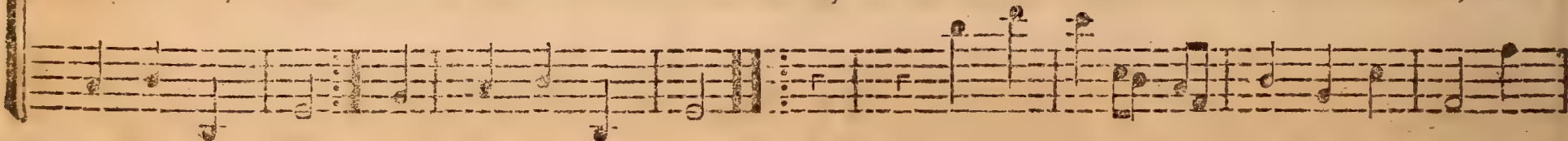


My faith would lay its hand On that dear head of thine, While like a penitent I stand, And



there confess my sin.

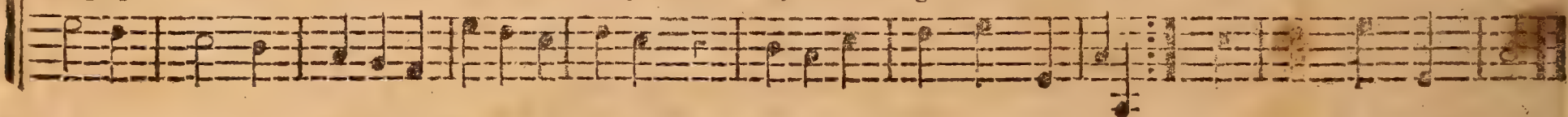
My soul looks back to see The burden thou didst bear, When



Sym.



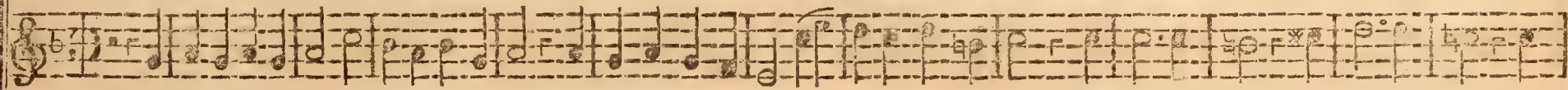
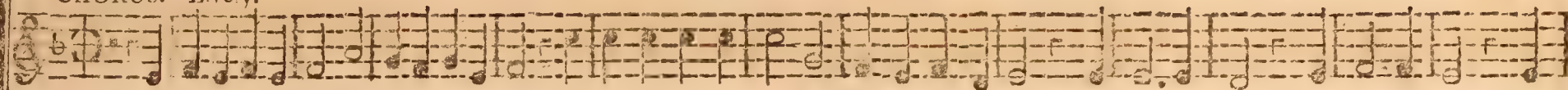
hanging on the cursed tree, And hopes, And hopes her guilt was there.



U P T O N continued.

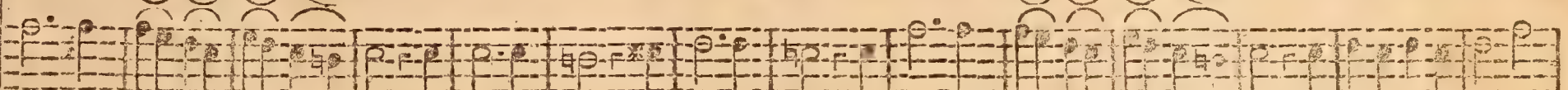
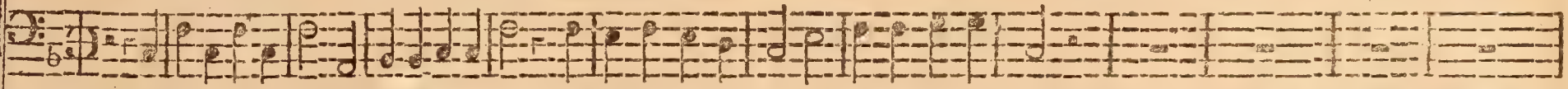
125

CHORUS. Lively.



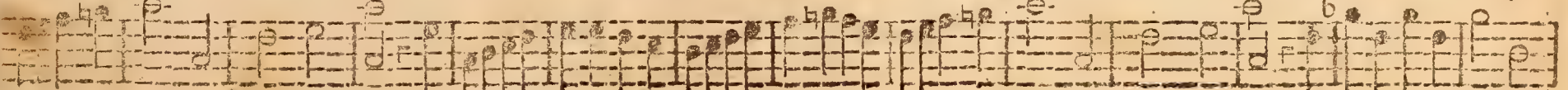
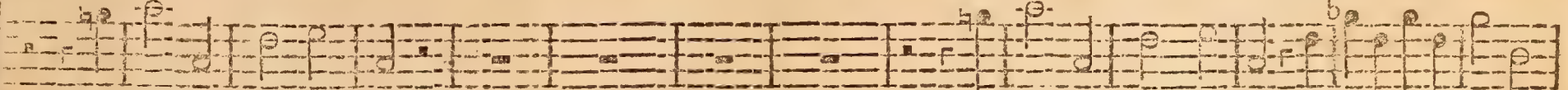
Believing, we rejoice To see the curse remove, Believing, &c.

We bleſs the Lamb with cheerful voice, And



sing, And sing his bleeding love. We blefs, &c.

And sing, And sing his bleeding love. Believing, we rejoice To



see the curse remove, Believing we rejoice To see the curse remove, We bless the Lamb with cheerful voice, And sing, And sing his

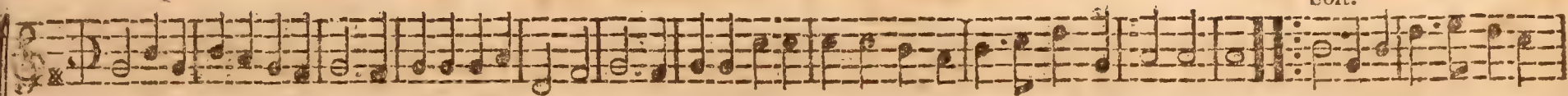
The first system of musical notation consists of four staves. The top staff is a vocal line with various note values and rests. The second staff is a piano accompaniment line, starting with a bass clef and a key signature of one flat (B-flat). The third and fourth staves continue the piano accompaniment. The lyrics are written below the second staff.

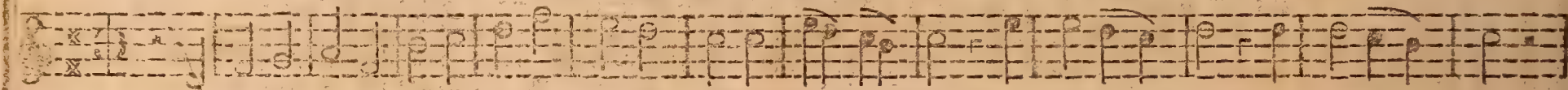
Slow.

bleeding love. We bless, &c, And sing, And sing his bleeding love, His bleeding love.

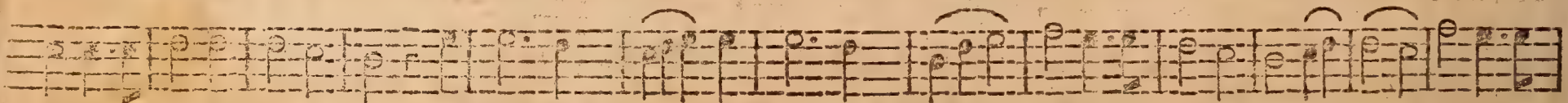
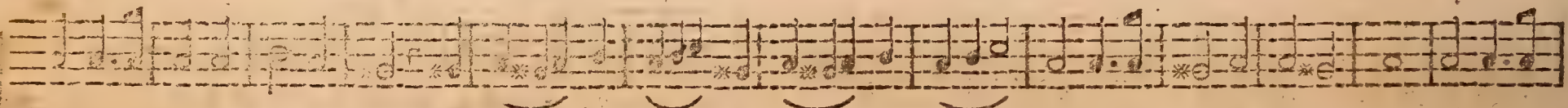
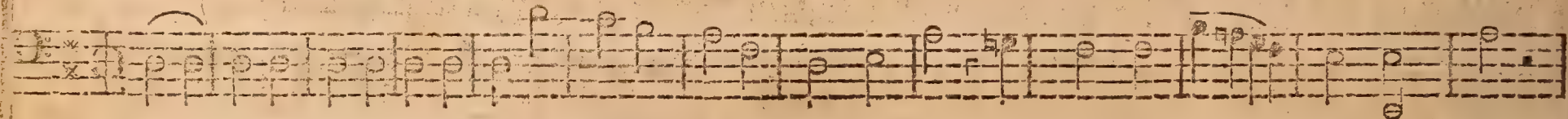
The second system of musical notation also consists of four staves. The top staff continues the vocal line. The second staff continues the piano accompaniment. The third and fourth staves continue the piano accompaniment. The lyrics are written below the second staff. The word 'Slow.' is written above the top staff.

Soft.





Our Lord is risen from the dead, Our Jesus is gone up on high : The powers of hell are captive led,



Dragg'd to the portals of the sky. The powers, &c.

Dragg'd, &c.

Dragg'd, &c.

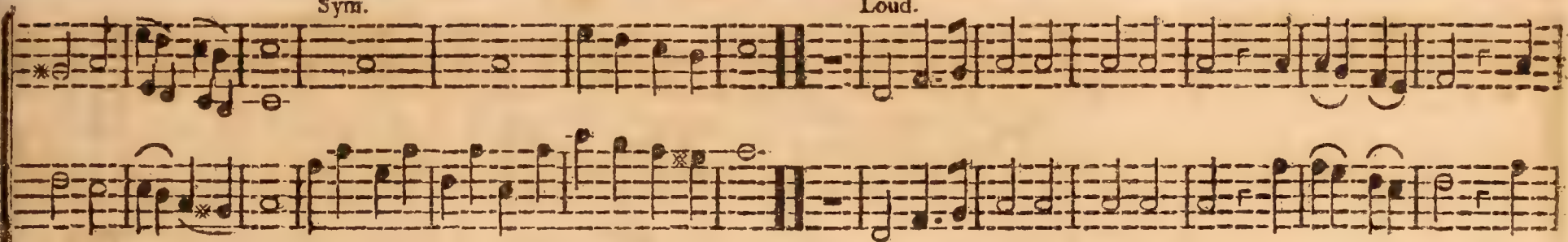


CHESHUNT continued.

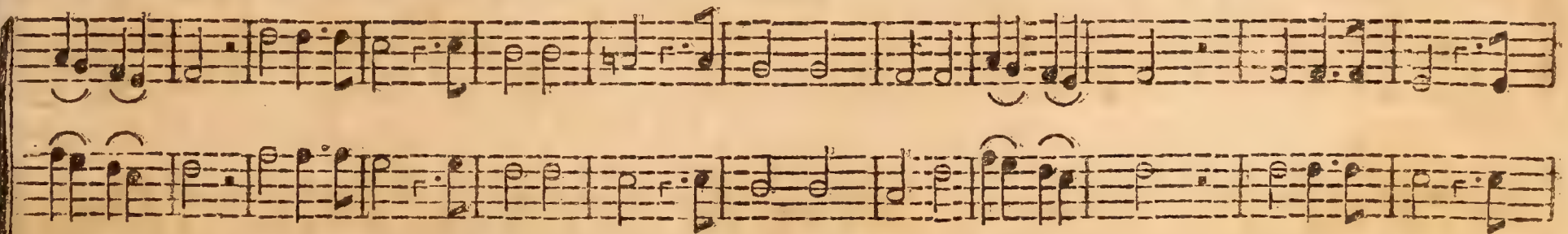
129

Sym.

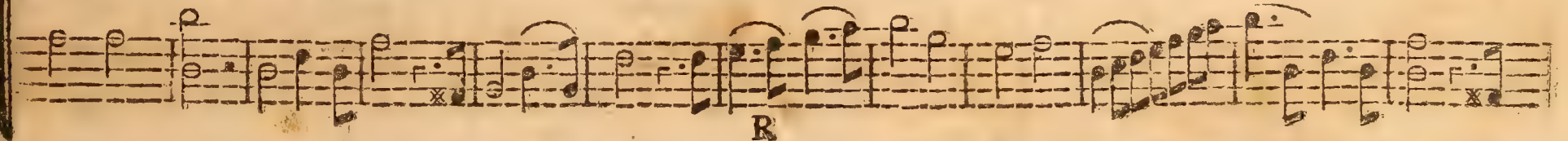
Loud.



There his triumphal chariot waits, And angels chant the



solemn lay, Lift up your heads, ye heavenly gates, Ye everlasting doors give way. Lift up, &c.



CHESHUNT continued.

Sym.

Ye everlasting, &c.

SOLO.

Loose all your bars of massy light, And wide unfold th' etherial scene; He claims these mansions as his right, Receive the King of glory in. He

Sym.

claims, &c. Receive, &c. Receive, &c.

CHESHUNT continued.

131

Loose all your bars of massy light, And wide unfold th' etherial scene; He claims these mansions as his right, Receive the King of glory

Sym.

in. He claims, &c.

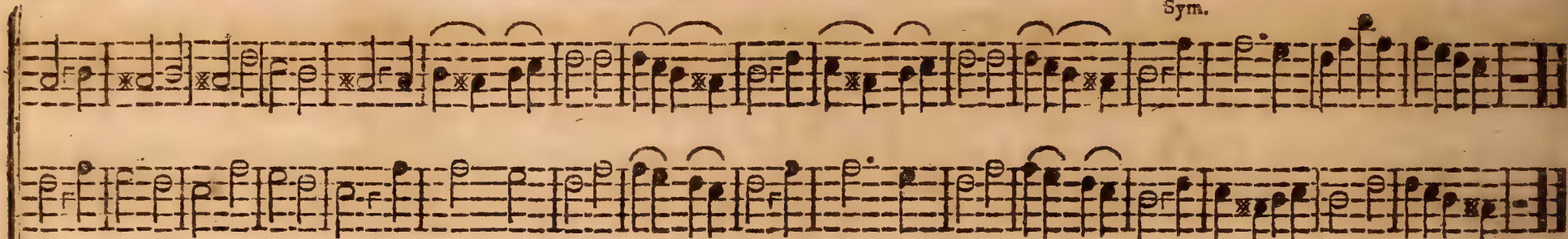
Receive, &c.

Receive, &c.

Loud.

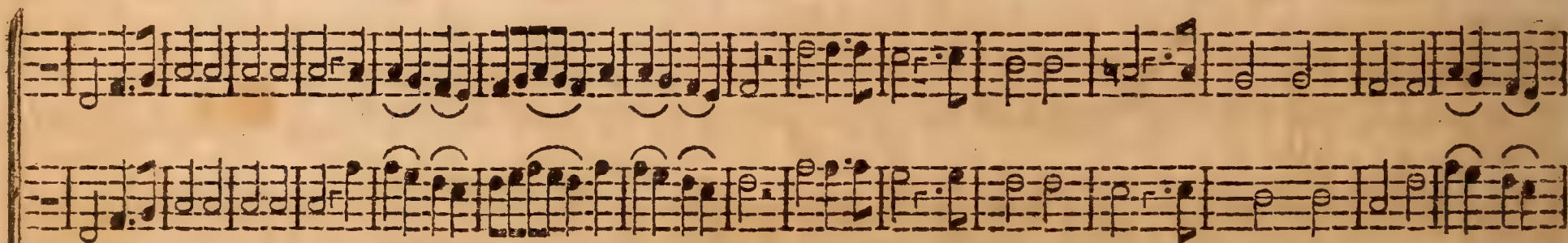
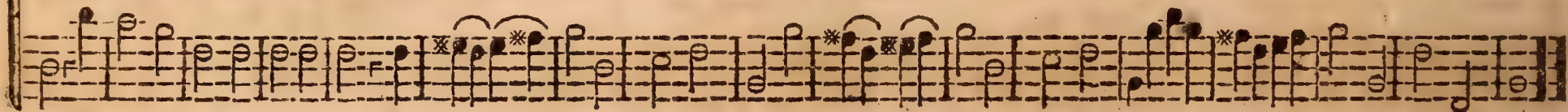
Who is this King of glory, who, who? Who is this King of glory, who? The Lord who all his foes o'ercame, The world, sin, death, and hell o'er-

Sym.

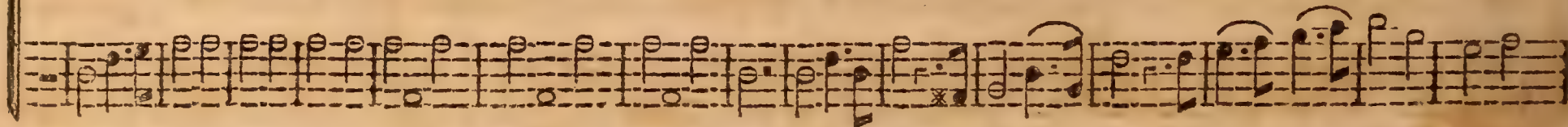


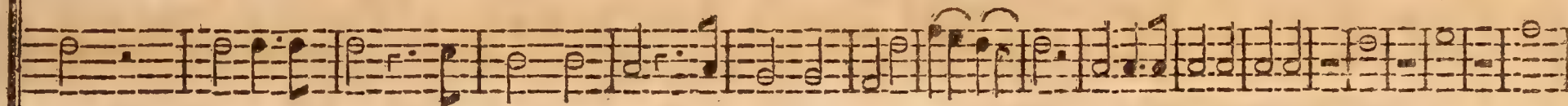
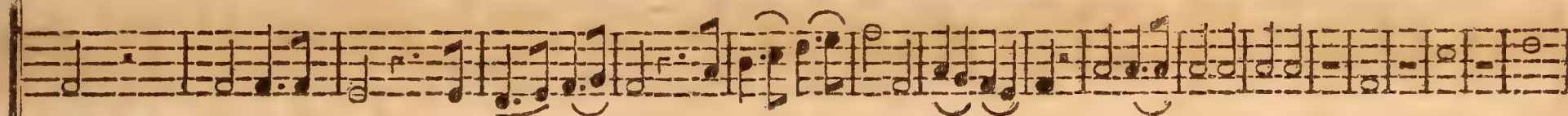
threw, And Jesus is the conqueror's name. And Jesus, &c.

And Jesus, &c.



Lo! his triumphal chariot waits, And angels chant the solemn lay, Lift up your heads, ye heavenly gates, Ye everlasting doors give



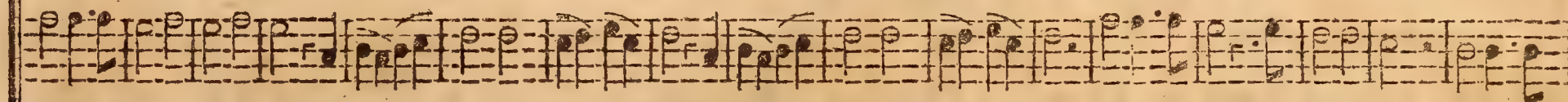
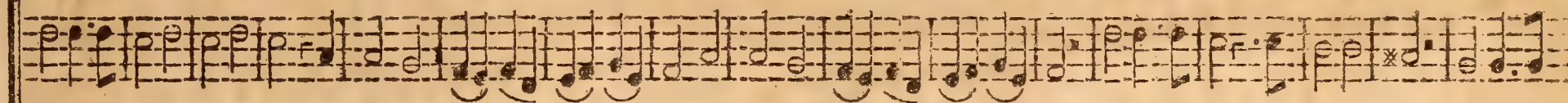


way.

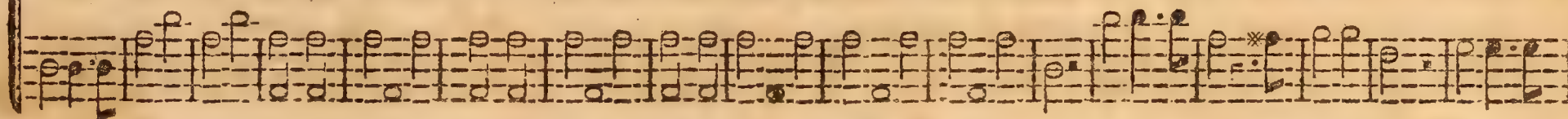
Lift up, &c.

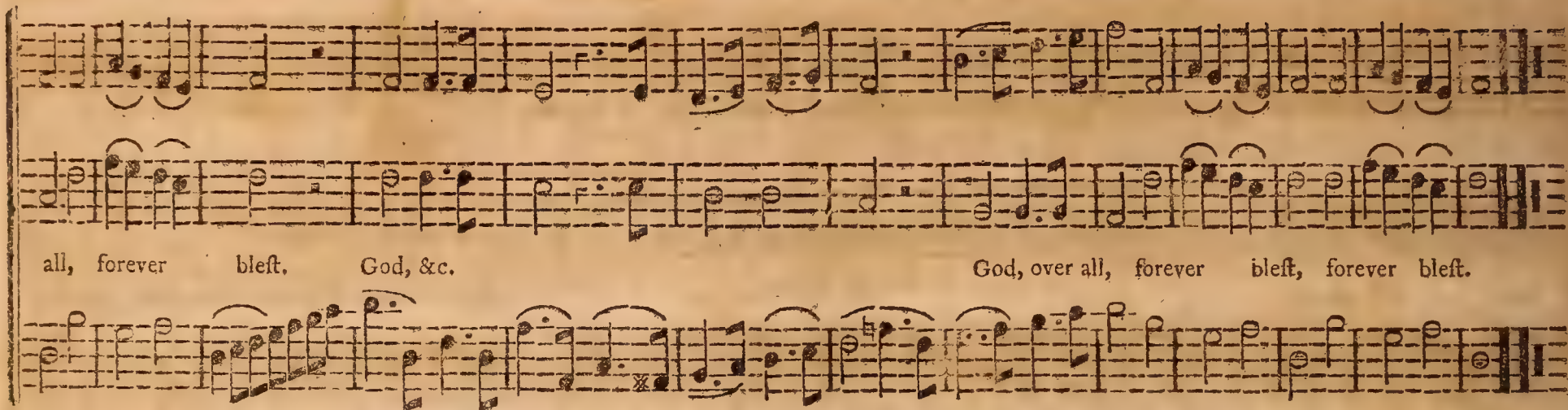
Ye everlasting, &c.

Who is this King of glory, who, who, who ?



Who is this King of glory, who ? The Lord of glorious power possess'd, The King of saints and angels too, God over all, forever blest. God over



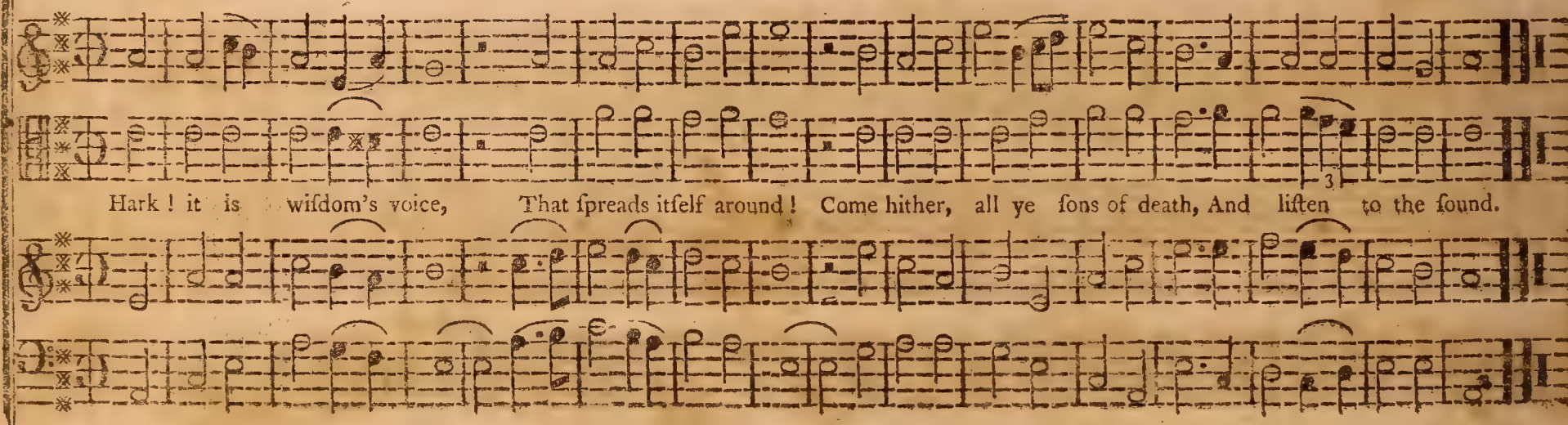


all, forever blest. God, &c. God, over all, forever blest, forever blest.

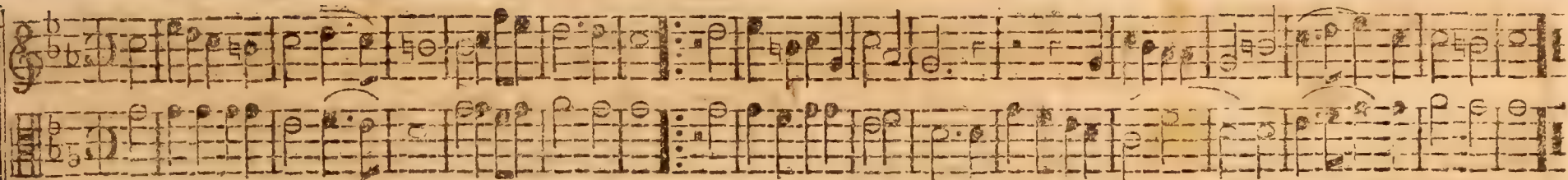
H. 100.

St. THOMAS. S. M.

A. Williams.



Hark! it is wisdom's voice, That spreads itself around! Come hither, all ye sons of death, And listen to the sound.



No, I shall envy them no more, Who grow profanely great, Tho' they increase their golden store, And shine in robes of state. And shine, &c.

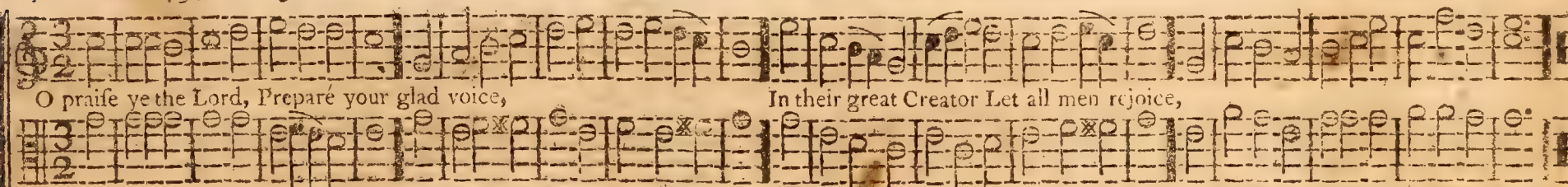


Ps. 149, or 150.

St. MICHAEL's.

P. M. or L. M.

Handel.

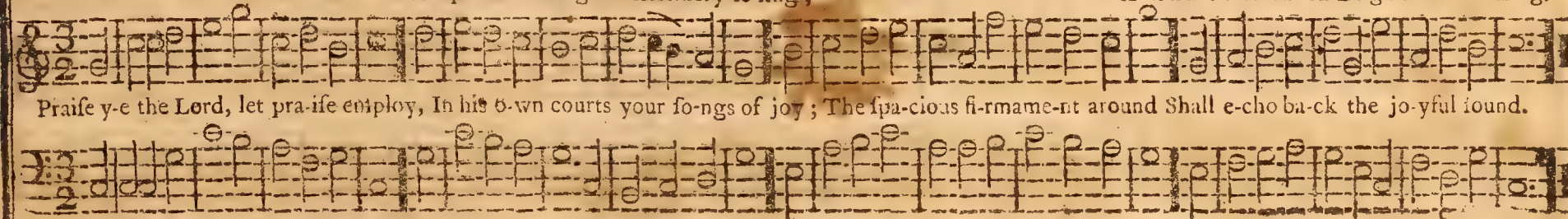


O praise ye the Lord, Prepare your glad voice,

In their great Creator Let all men rejoice,

His praise in the great Assembly to sing;

And heirs of salvation Be glad in their King.



Praise ye the Lord, let praise employ, In his own courts your songs of joy; The spacious firmament around Shall echo back the joyful sound.

CORONATION.

C. M.

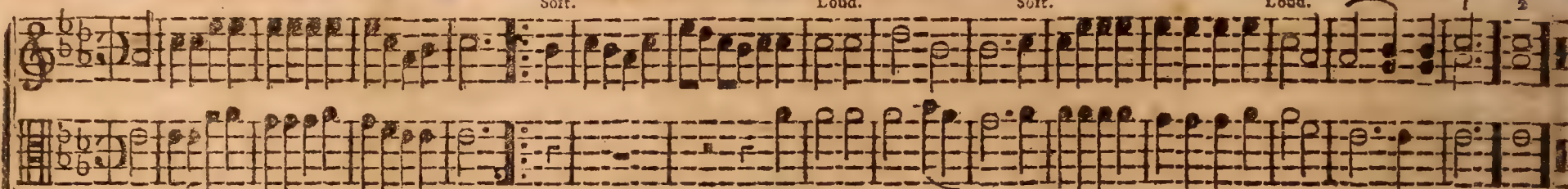
Holden.

Soft.

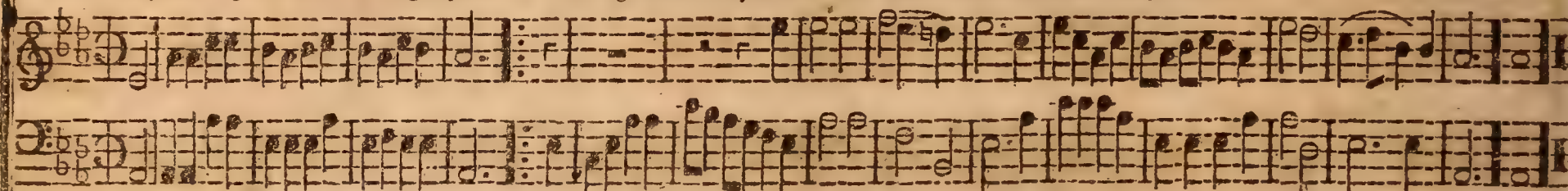
Loud.

Soft.

Loud.



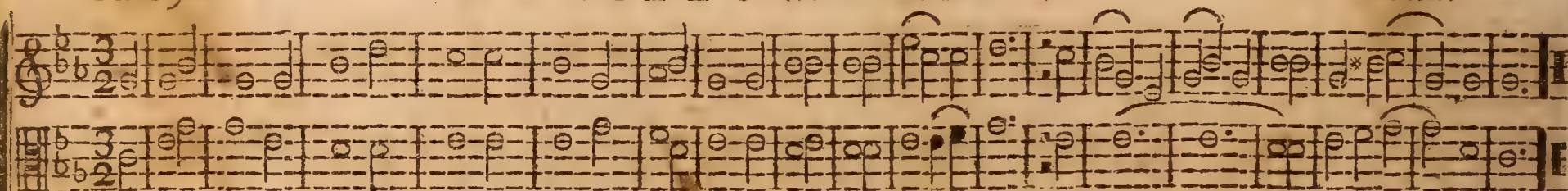
All hail the pow'r of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him Lord of all. Bring forth, &c.



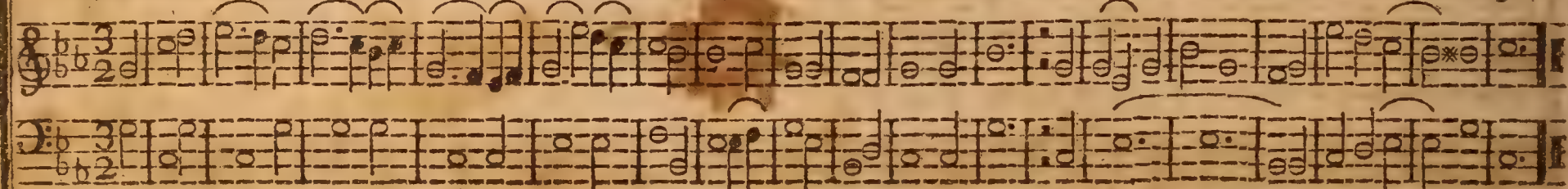
Ps. 89.

BILLOW.

C. M.

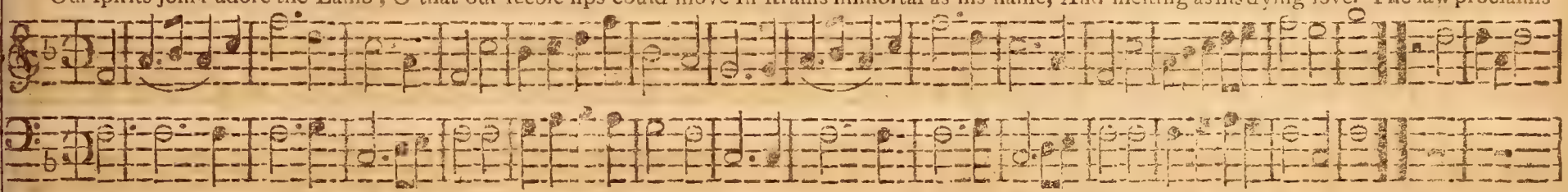
Brown.

Thy words the raging winds control, And rule the boisterous deep: Thou mak'st the sleeping billows roll, The rolling billows sleep. The rolling, &c.

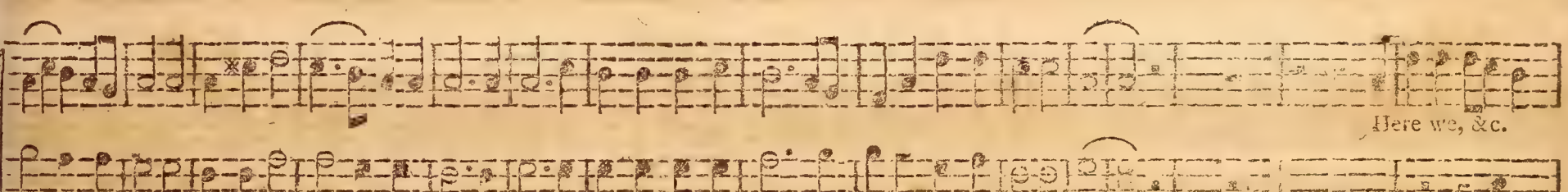




Our spirits join t'adore the Lamb; O that our feeble lips could move In strains immortal as his name, And melting as his dying love. The law proclaims



Here we, &c.



no terrors now, And Sinai's thunder roars no more: From all his wounds new blessings flow, A sea of joy without a shore.

Here

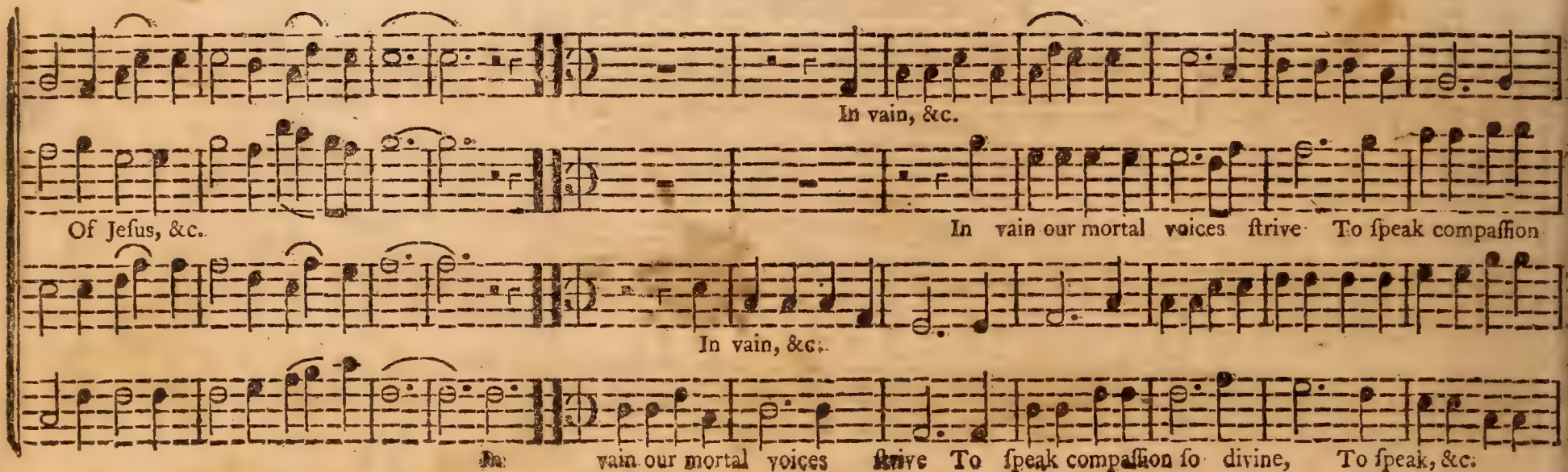


Here we have wash'd, &c.



we have wash'd our deepest stains,, Blest fountain, springing from the veins Of Jesus our incarnate God. Blest fountain, &c.

And heal'd our wounds with heavenly blood.



In vain, &c.

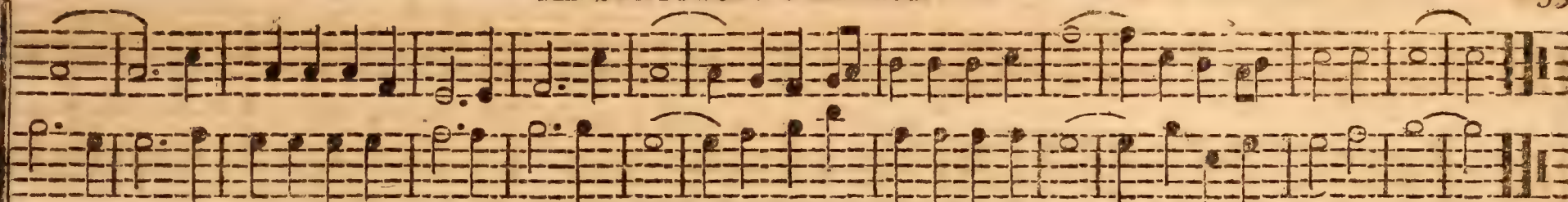
Of Jesus, &c. In vain our mortal voices strive To speak compassion

In vain, &c.

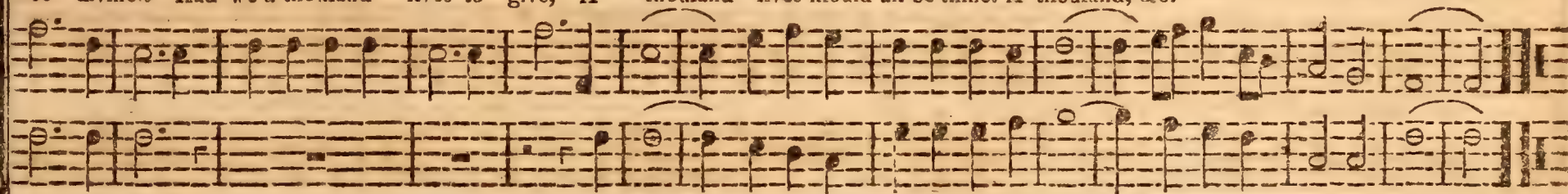
In vain our mortal voices strive To speak compassion so divine, To speak, &c.

ADORATION continued.

139



so divine: Had we a thousand lives to give, A thousand lives should all be thine. A thousand, &c.

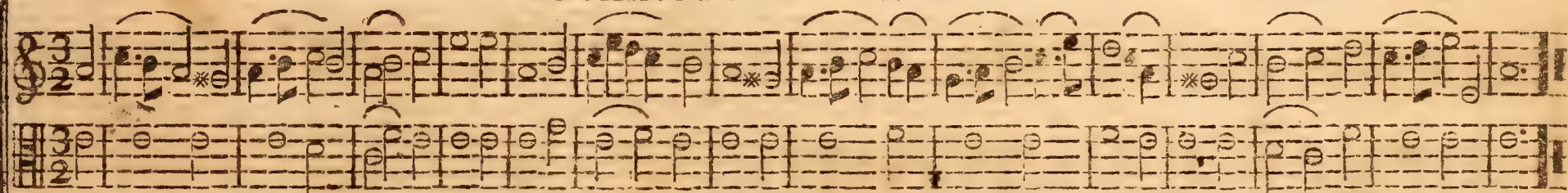


Ps. 12.

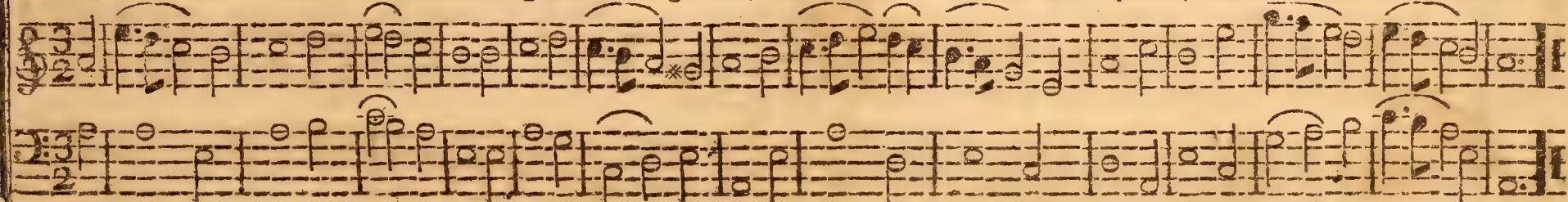
BUCKINGHAM.

C. M.

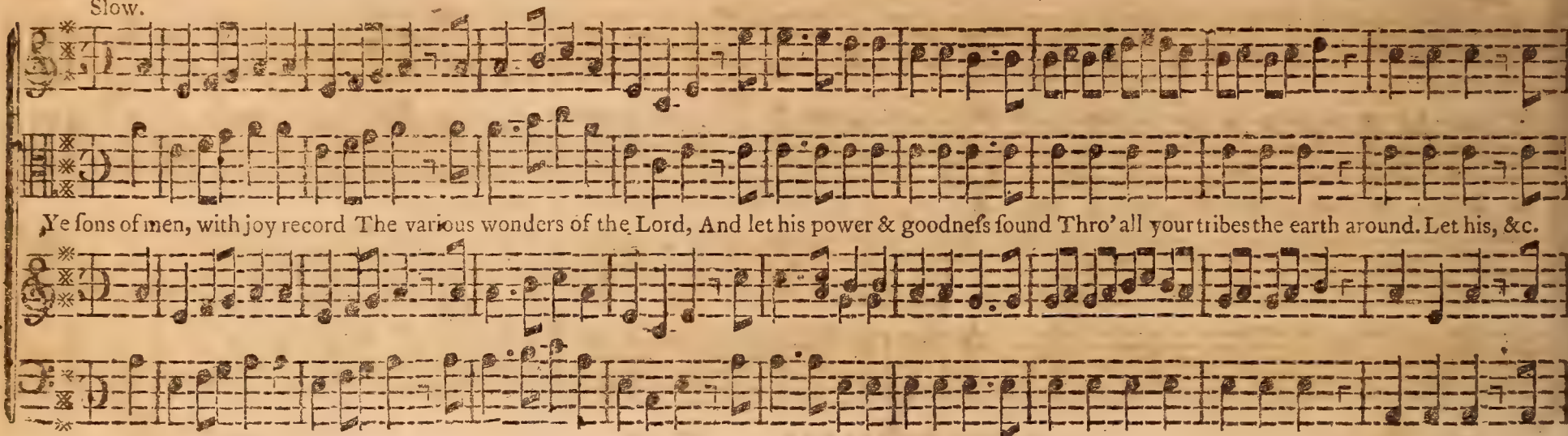
Williams' Coll.



Help, Lord! for men of virtue fail, Religion loses ground; The sons of wickedness prevail, And treacheries abound.



Slow.

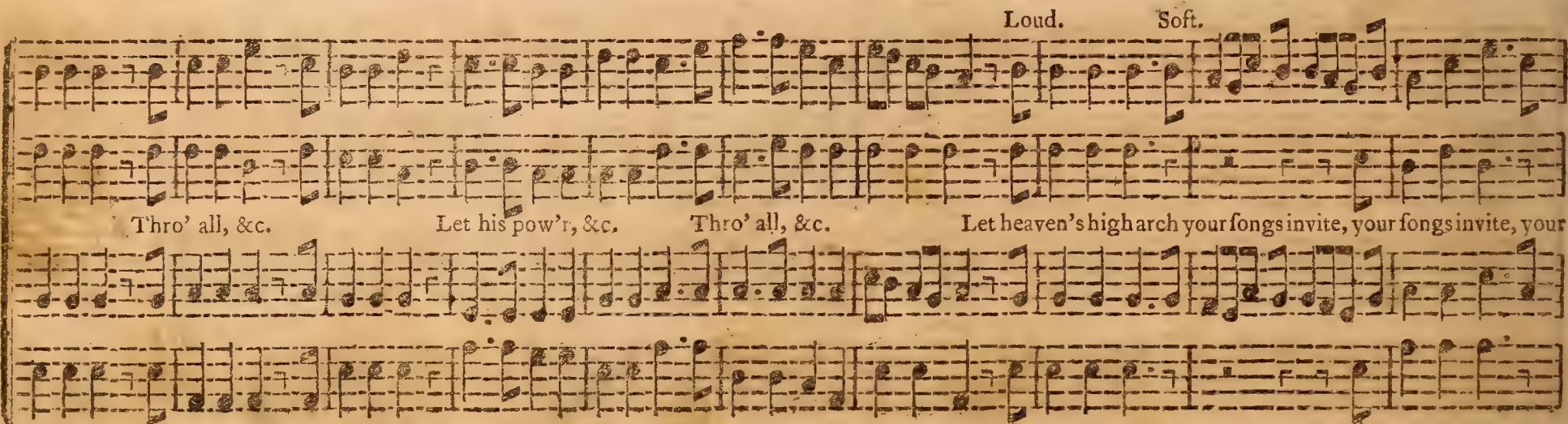


Ye sons of men, with joy record The various wonders of the Lord, And let his power & goodness sound Thro' all your tribes the earth around. Let his, &c.



Loud.

Soft.



Thro' all, &c.

Let his pow'r, &c.

Thro' all, &c.

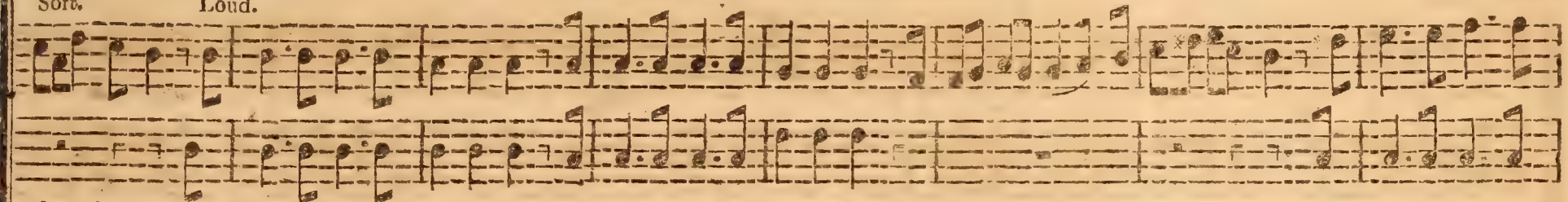
Let heaven's high arch your songs invite, your songs invite, your

THANKSGIVING continued.

141

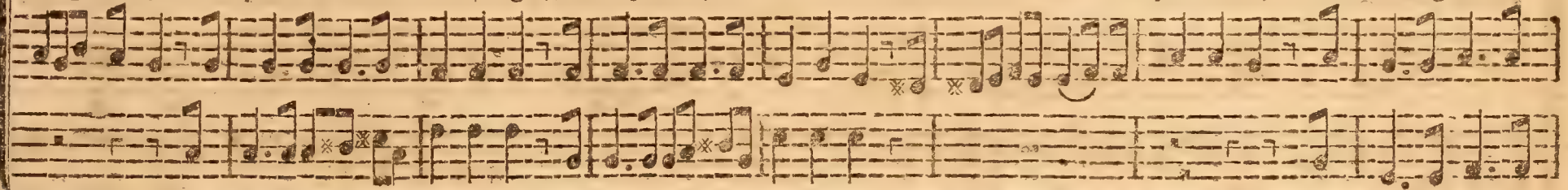
Soft.

Loud.



songs invite, Those spacious fields of brilliant light, Those spacious, &c.

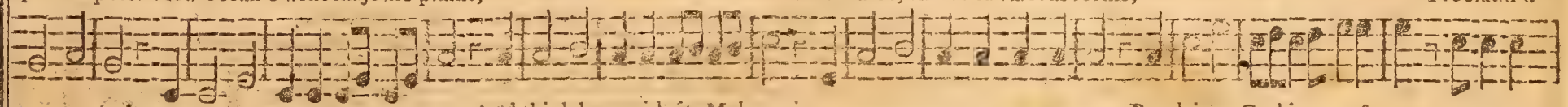
Where sun and moon and planets roll, And stars that glow from



pole to pole. View ocean's wide majestic plains,

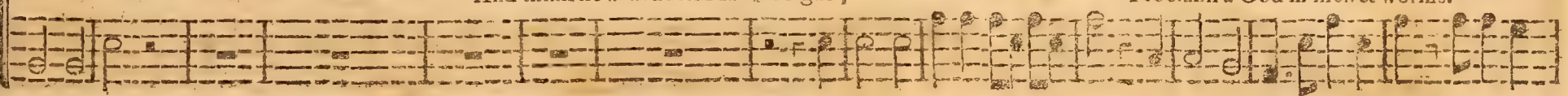
View earth, in life of various forms,

Proclaim a

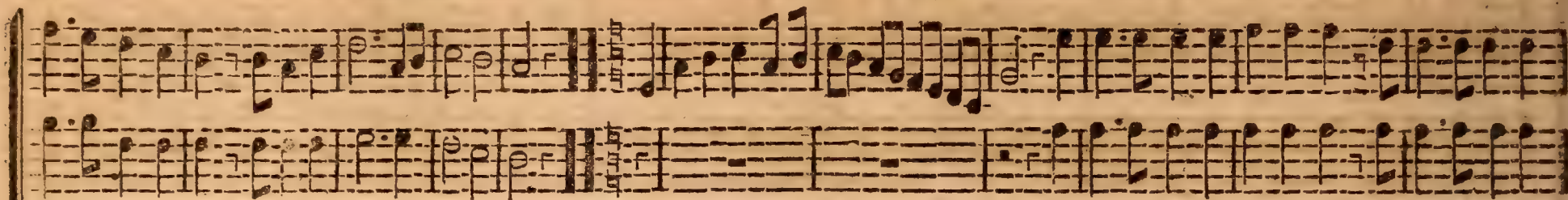


And think how wide its Maker reigns ;

Proclaim a God in men & worms.

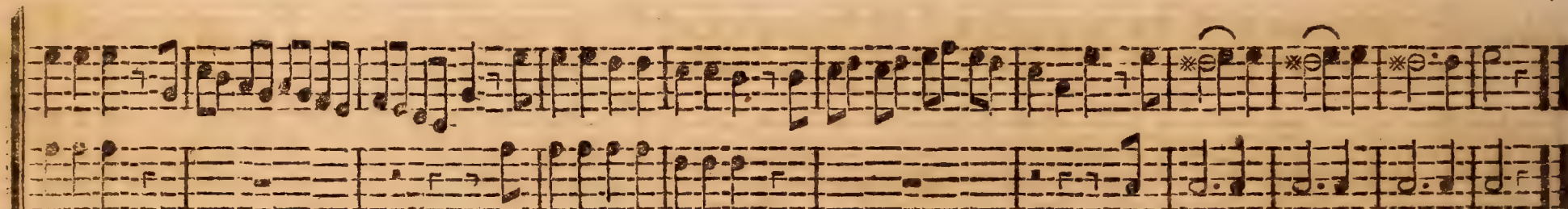
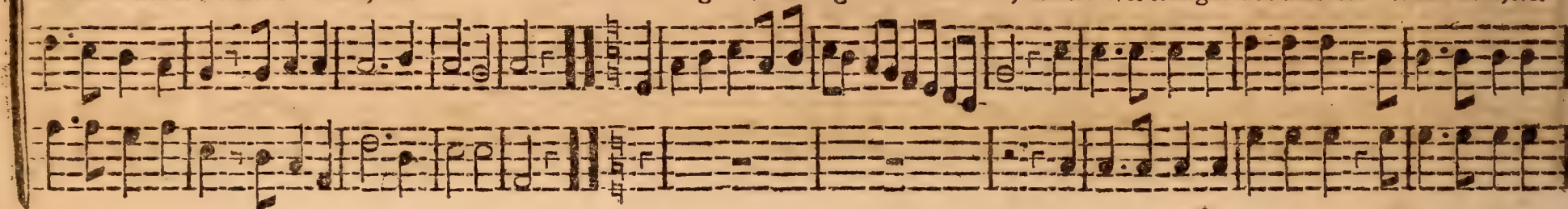


THANKSGIVING continued.



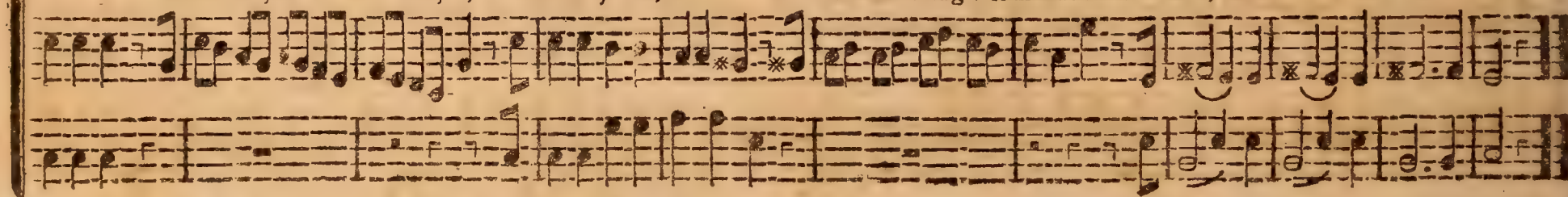
God in men & worms. Proclaim, &c.

But O that brighter, that brighter world above, Where lives & reigns incarnate love! Where lives, &c.



God's only Son in flesh array'd, God's only Son, &c.

For man a bleeding victim made. For man, &c.

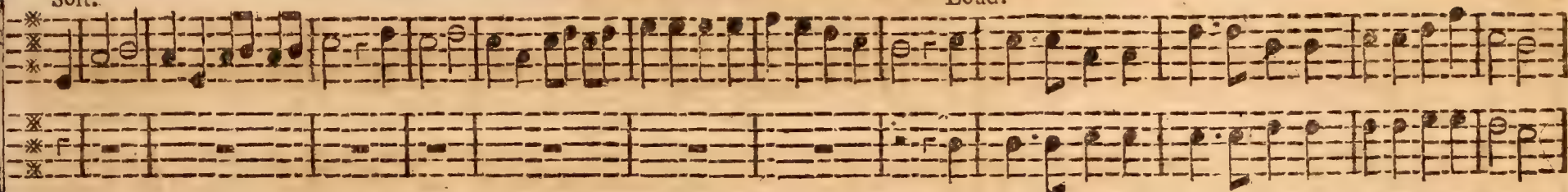


THANKSGIVING continued.

143

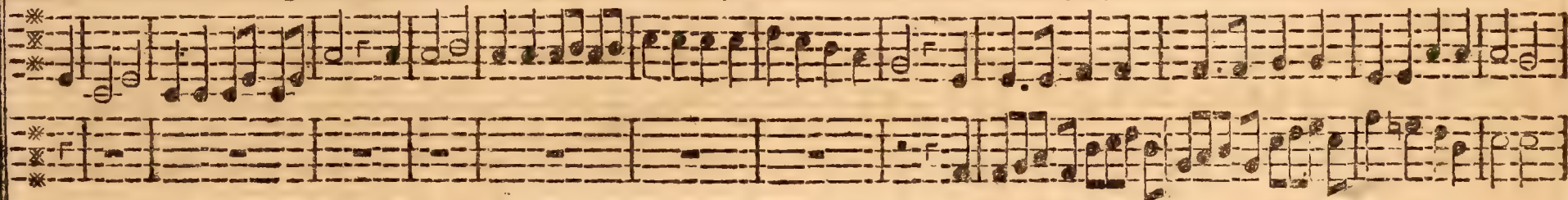
Soft.

Loud.



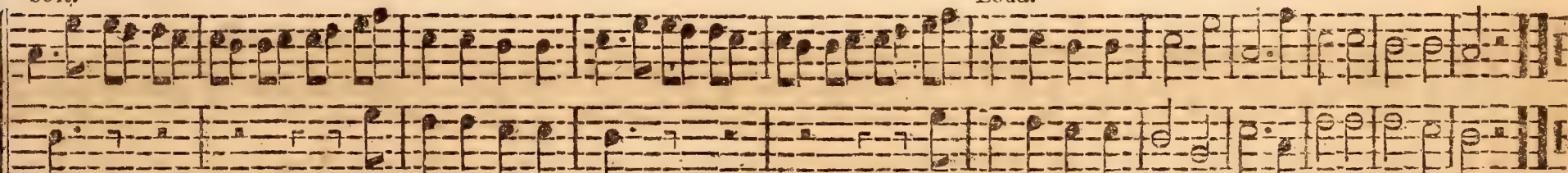
To that abode I panting soar, To that, &c.

There my Redeemer to adore, There shall my joyful powers unite, And join the happy sons of

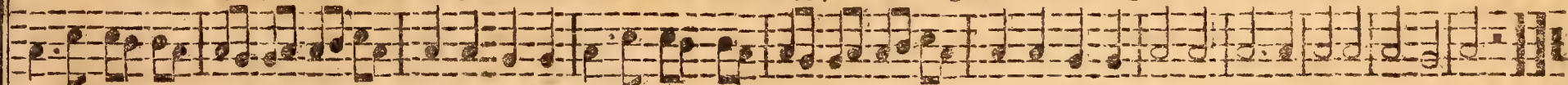


Soft.

Loud.

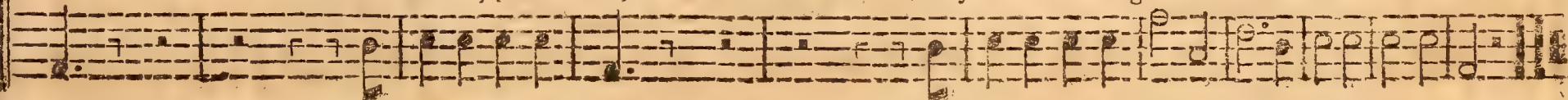


light, There shall my joyful pow'rs unite, my powers unite, And join the happy sons of light, the sons of light, And join the happy sons of light.



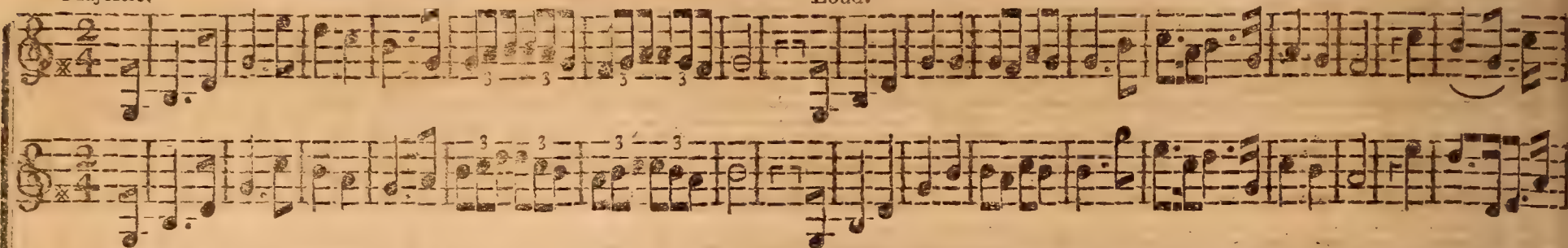
There shall my powers unite,

And join the sons of light.

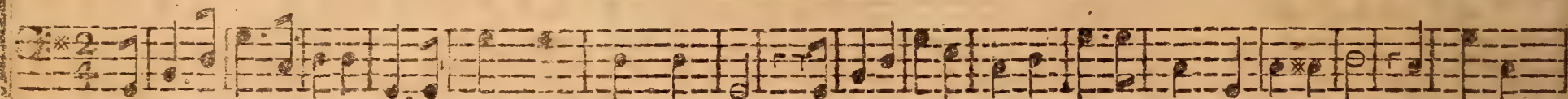


Majestic.

Loud.



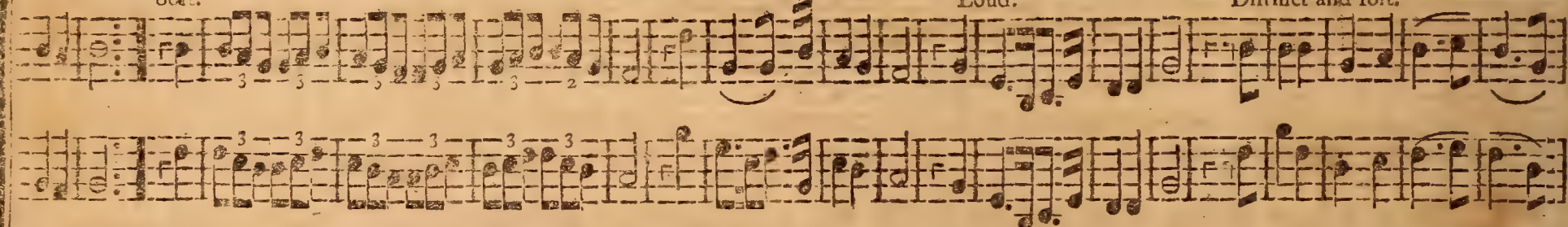
To God, To God, the only wife, Our Saviour and our King, Let all the saints below the skies Their humble praises bring. Their humble, &c.



Soft.

Loud.

Distinct and soft.

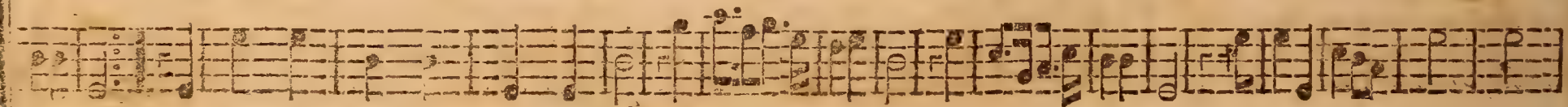


Let all, &c.

Their humble, &c.

Their humble, &c.

'Tis his almighty love, His

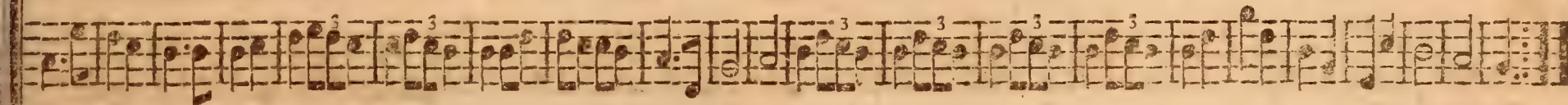
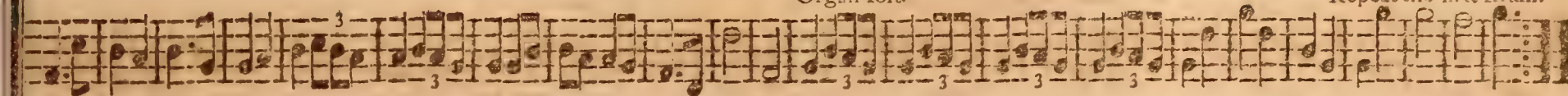


LITCHFIELD continued.

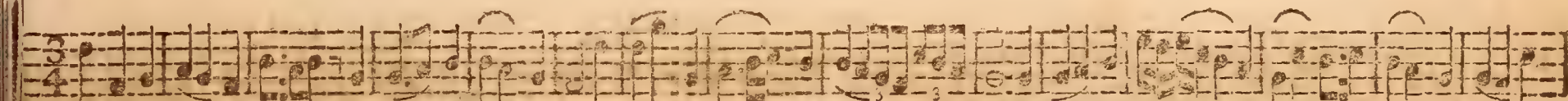
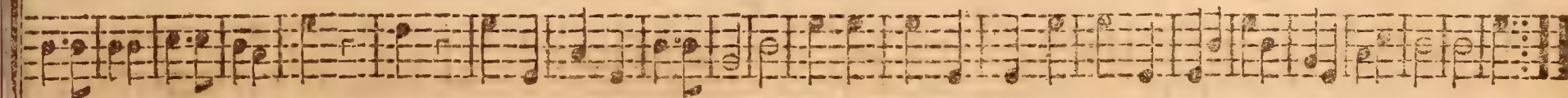
145

Organ soft.

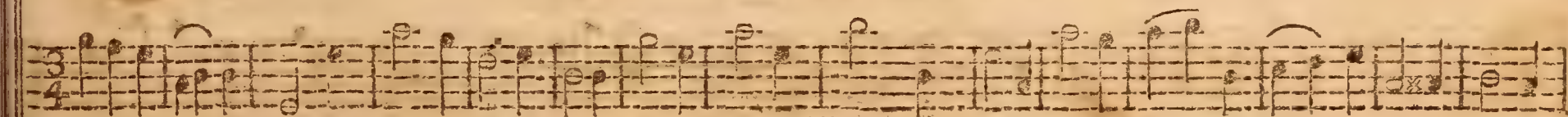
Repeat the first strain.



counsel and his care, Preserve us safe from sin and death, from sin and death, Preserve, &c. from sin and death, from sin and death, And every hurtful snare.



He shall present his saints Unblemish'd and complete Before the glory of his face; With joys divinely great, divinely great, With, &c.



T

Soft.

Then all the chosen feed Shall meet around the throne, Shall bless the conduct of his grace, And make his wonders

Lively. Soft. Loud. Soft. Loud.

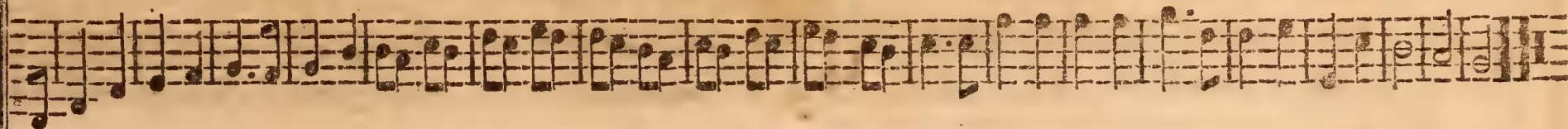
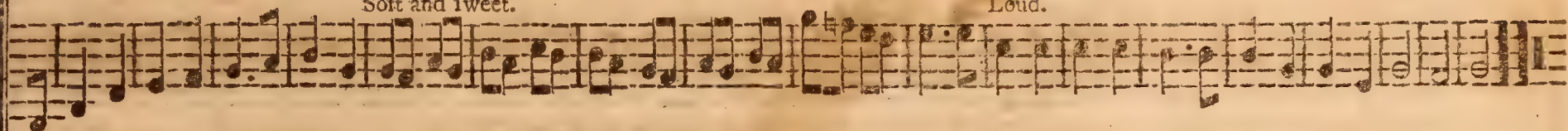
known, And make, &c. To our Redeemer, God, To our, &c. Wisdom & power, Wisdom & power, Wisdom & power belong,

LITCHFIELD continued.

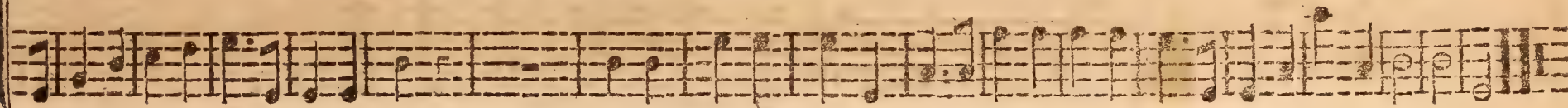
147

Soft and sweet.

Loud.



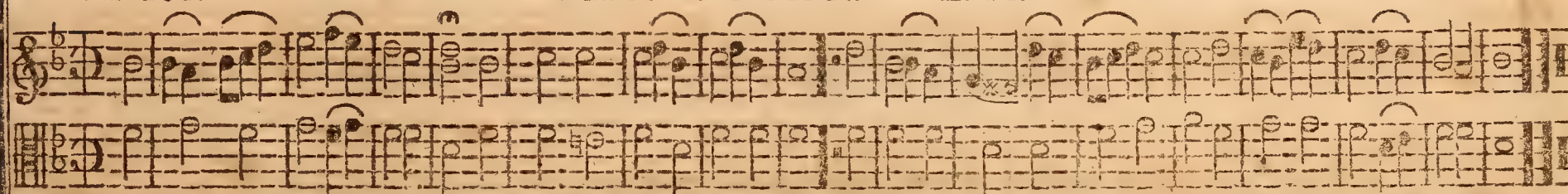
Immortal crowns of majesty, And everlasting songs, And everlasting songs. Immortal, &c.



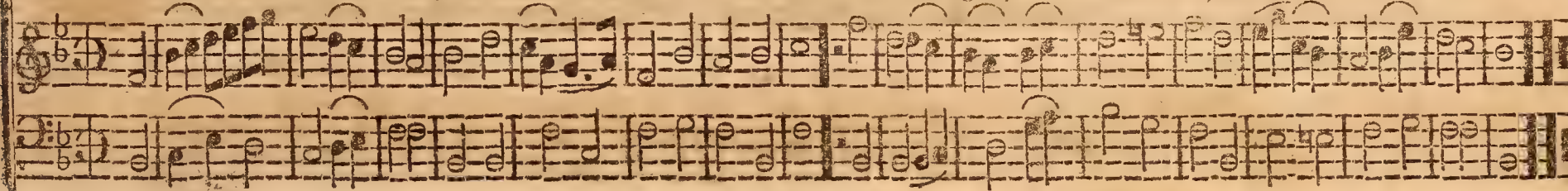
H. 281.

CHRISTIAN. L. M.

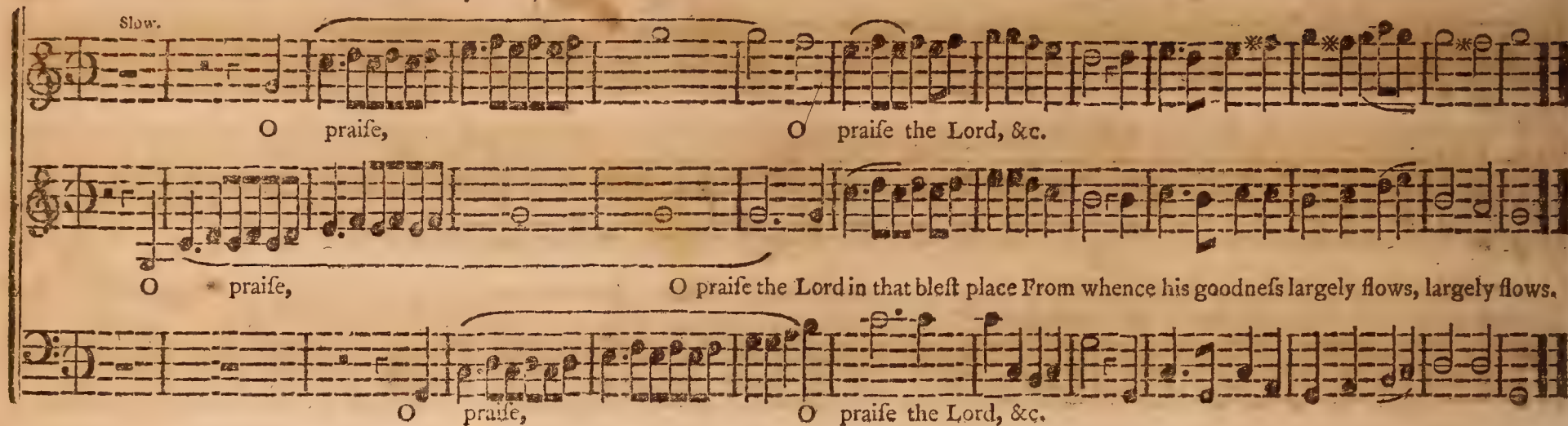
Leach.



Not all the nobles of the earth, Who boast the honour of their birth, Such real dignity can claim, As those who bear the Christian name.



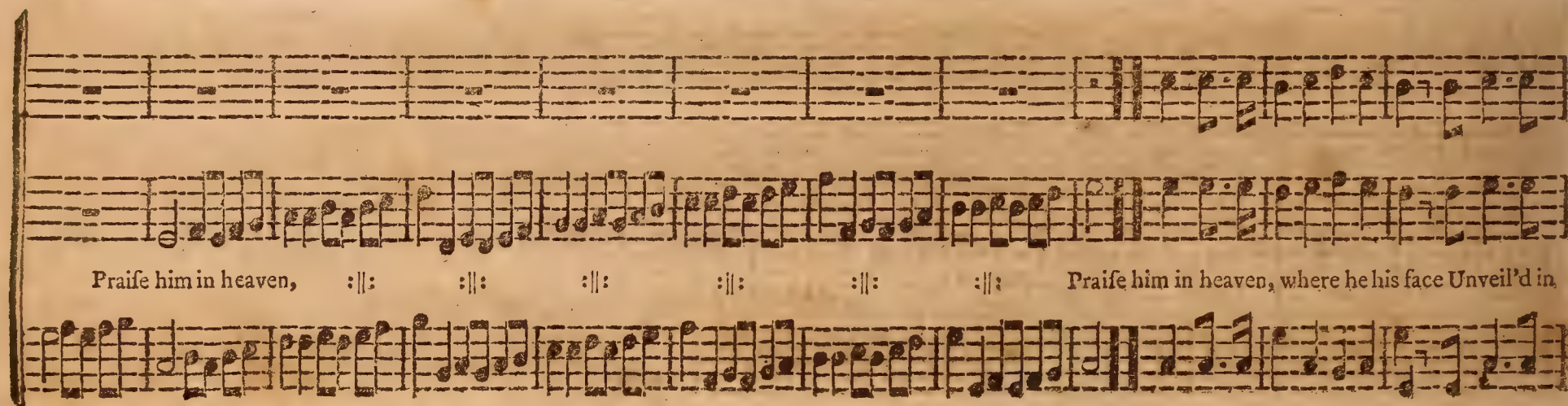
Slow.



O praise, O praise the Lord, &c.

O praise, O praise the Lord in that blest place From whence his goodness largely flows, largely flows.

O praise, O praise the Lord, &c.



Praise him in heaven, :||: :||: :||: :||: :||: :||: Praise him in heaven, where he his face Unveil'd in

Which he in our behalf hath done;

Which he, &c.

With

perfect glory shows. Praise him for his mighty acts,

Praise him for, &c.

His kindness this return exacts,

which our praise should equal run.

With which, &c.

ru -

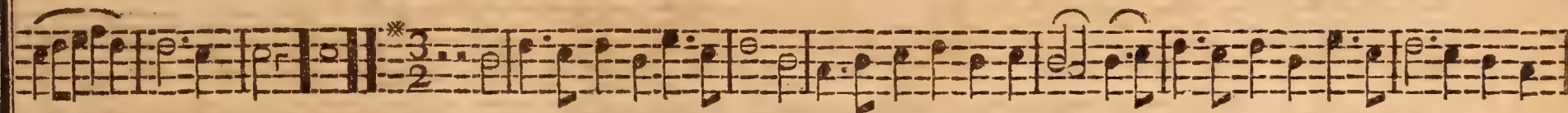
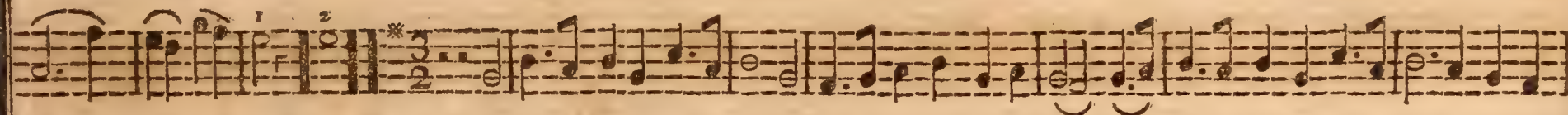
HANOVER continued.

Finis.

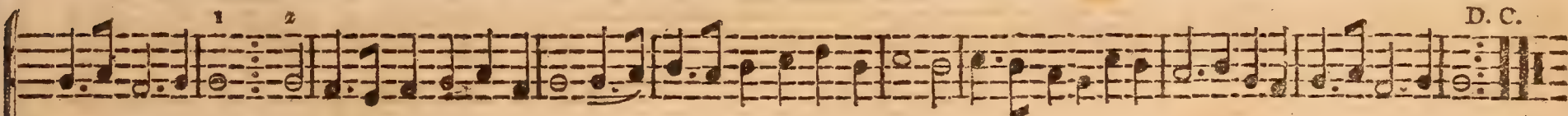
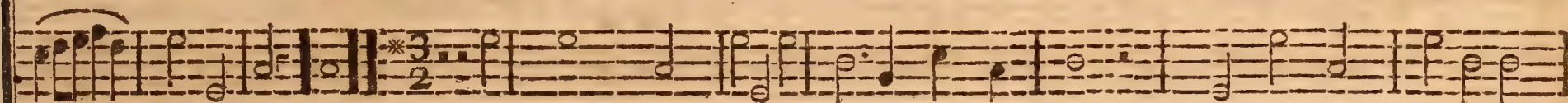
- n, our praise should equal run. Let the shrill trumpet's warlike voice :||: Make the rocks & hills his praise rebound, :||:

Repeat soft.

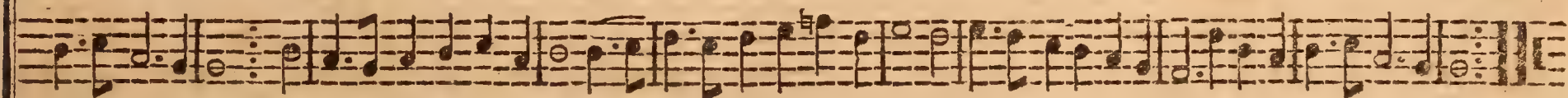
Praise him with harp's melodious noise, melodious noise, And gentle psalt'ry's silver sound, And gentle psalt'ry's silver



found, silver found. Let virgin troops soft timbrels bring, And some with graceful motion dance ; Let instruments of various string, With organs

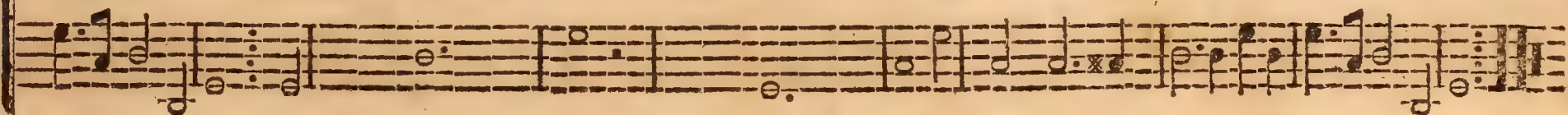


D. C.



join'd, his praise advance. Let virgin troops, &c.

Let instruments, &c.



When marching to thy blest abode, The wond'ring multitude survey'd The pompous state of thee our

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with the words "When marching to thy blest abode, The wond'ring multitude survey'd The pompous state of thee our" aligned with the music.

God, In robes of majesty array'd. The pompous state of thee our God, In robes of majesty array'd.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with the words "God, In robes of majesty array'd. The pompous state of thee our God, In robes of majesty array'd." aligned with the music. There are some handwritten markings, including a small 'h' above the first staff and a small 'h' above the fourth staff.

PENTECOST continued.

153

Treble.

Two Trebles.

Tenor.

Sweet fing'ring Levites led the van, Loud instruments brought up the rear, Between both troops, a virgin train With voice and timbrel charm'd the ear.

Bass.

Bassoon.

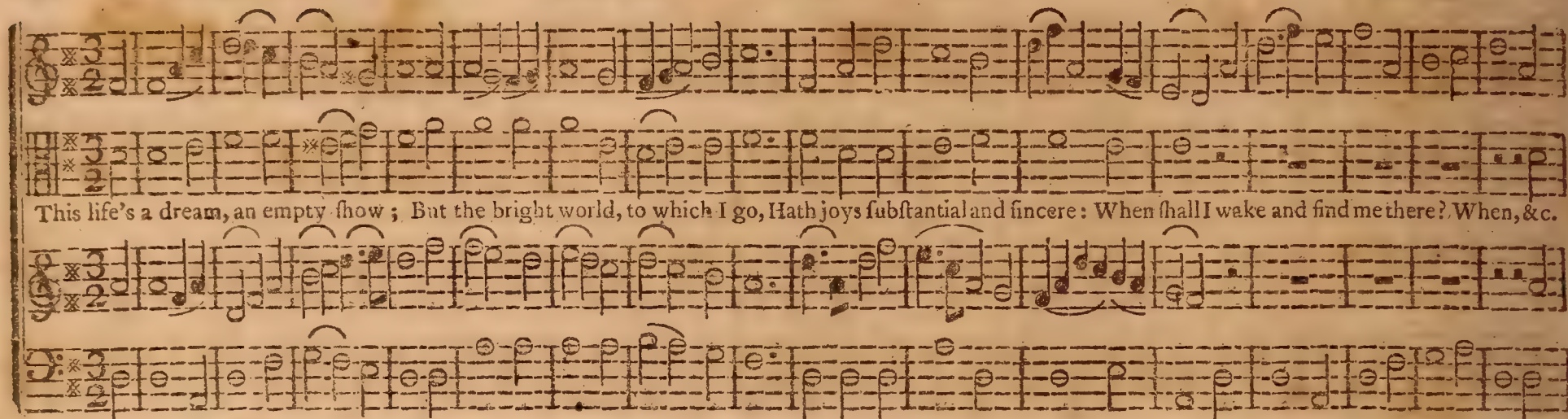
Treble.

Counter.

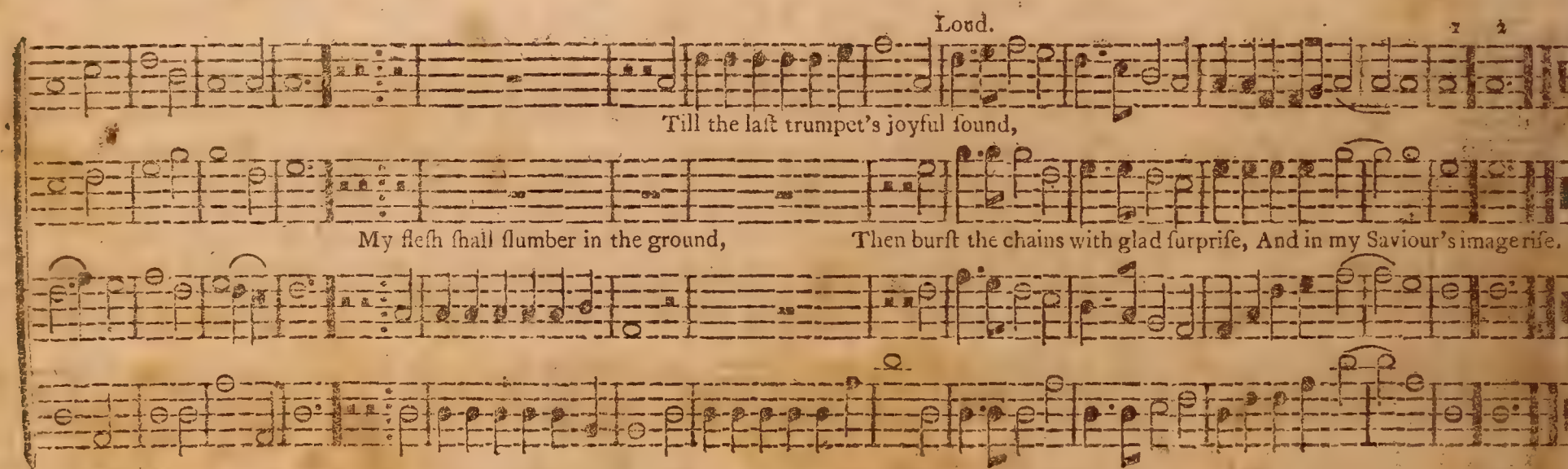
This was the burden of their song--In full assemblies blest the Lord ; All who to Israel's tribes belong, The God of Israel's praise record.

Tenor.

Bass.



This life's a dream, an empty show; But the bright world, to which I go, Hath joys substantial and sincere: When shall I wake and find me there? When, &c.



Loud.

Till the last trumpet's joyful sound,

My flesh shall slumber in the ground, Then burst the chains with glad surprise, And in my Saviour's image rise.

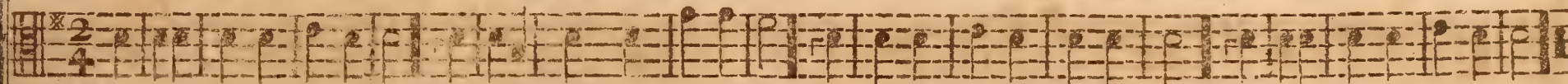
H. 217.

PORTUGAL. L. M.

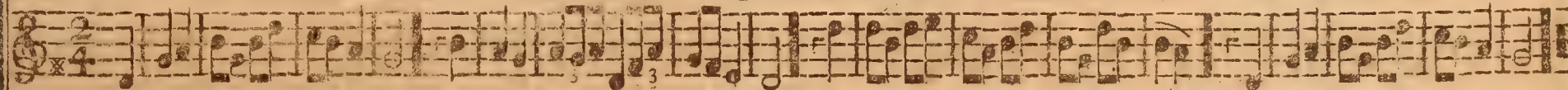
Thorley.

155

Slow.



Praise to the Lord of boundless might, With uncreated glories bright ; His presence fills the world above, Th' eternal source of light and love.

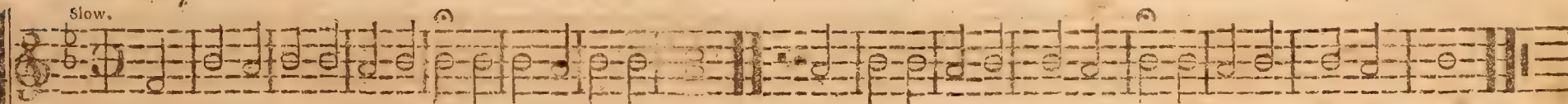


H. 287.

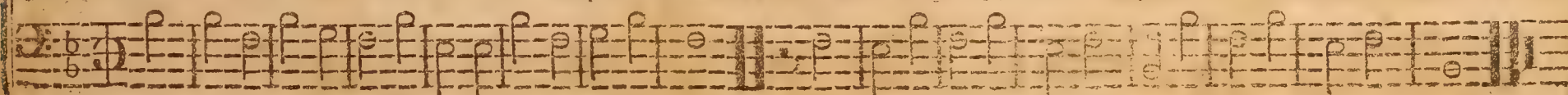
CANTERBURY. C. M.

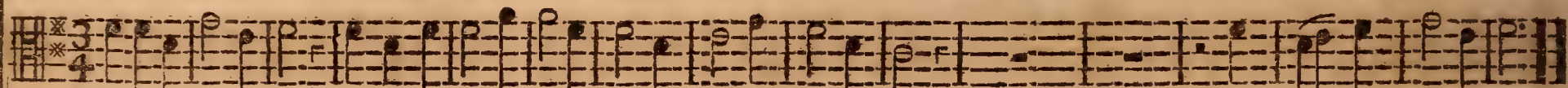
Blancks.

Slow.

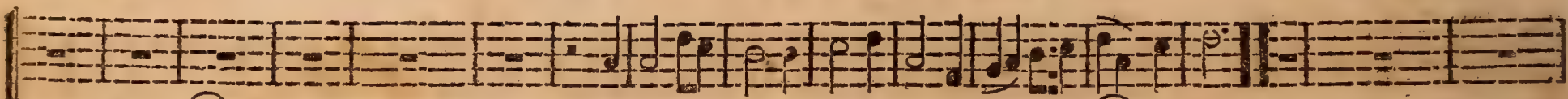
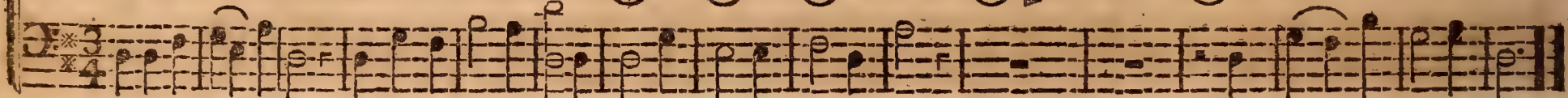
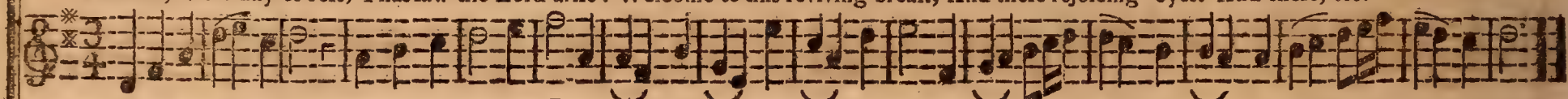


Why do we mourn departing friends, Or shake at death's alarms ! 'Tis but the voice that Jesus sends, To call them to his arms.

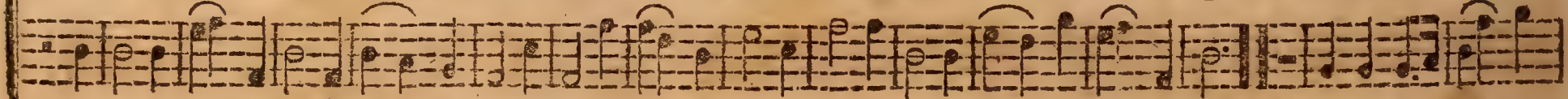


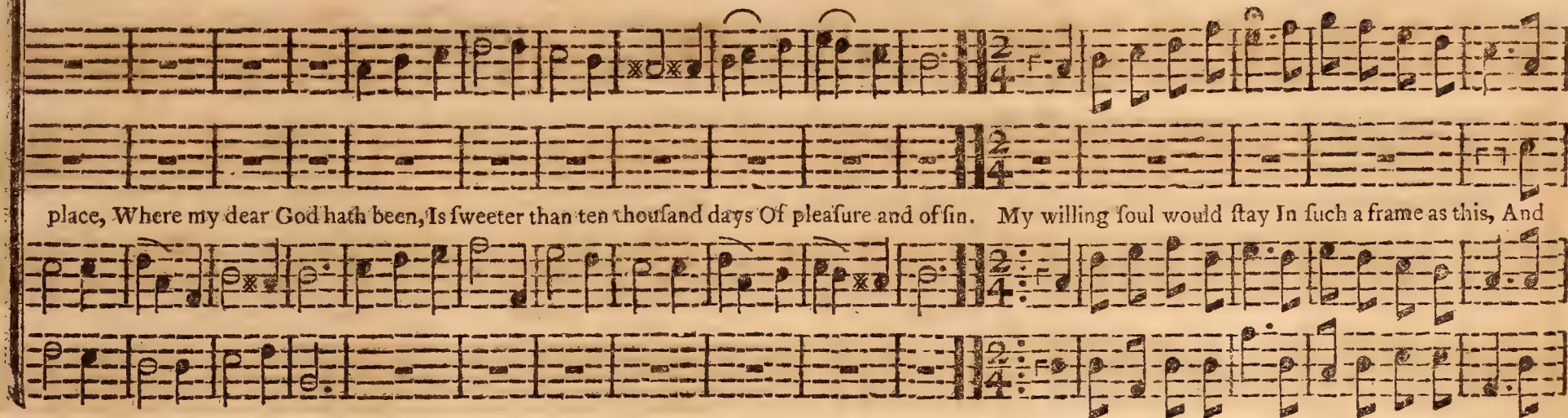


Welcome, sweet day of rest, That saw the Lord arise ! Welcome to this reviving breast, And these rejoicing eyes. And these, &c.

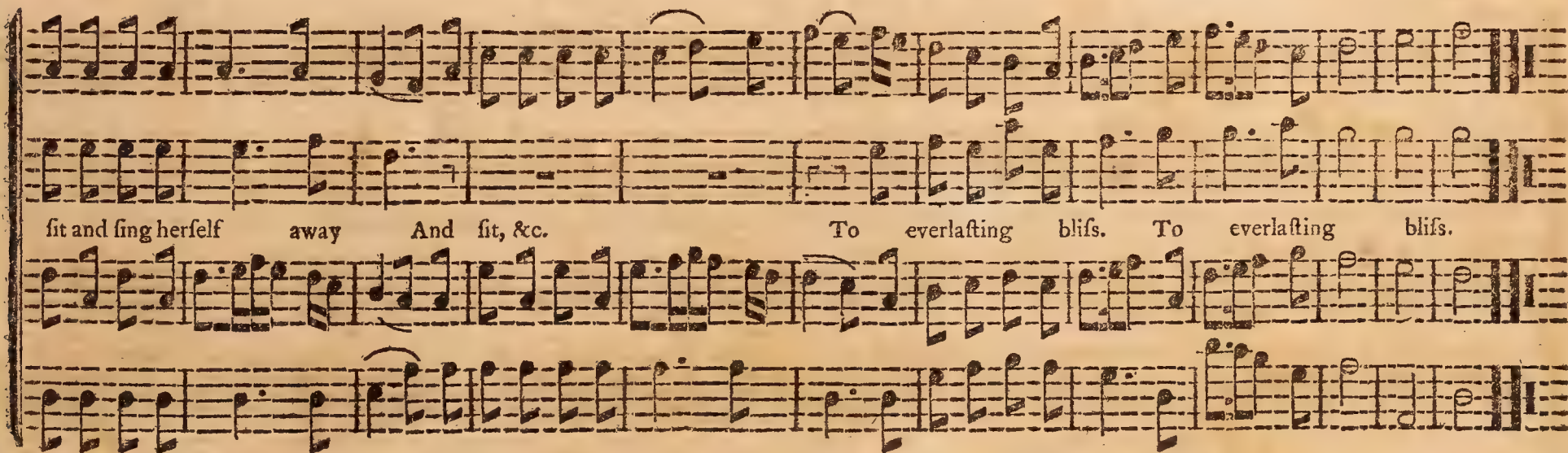


The King himself comes near, And feasts his saints to-day ; Here we may sit and see him here, And love and praise and pray. One day amidst the



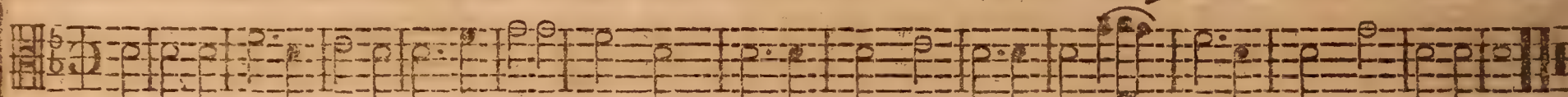


place, Where my dear God hath been, Is sweeter than ten thousand days Of pleasure and of sin. My willing soul would stay In such a frame as this, And

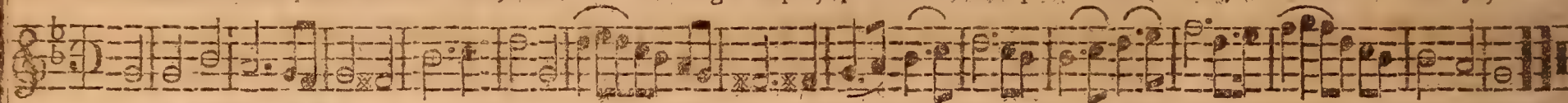


fit and sing herself away And fit, &c. To everlasting bliss. To everlasting bliss.

Very Low.



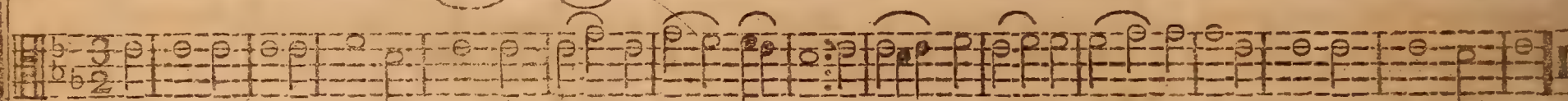
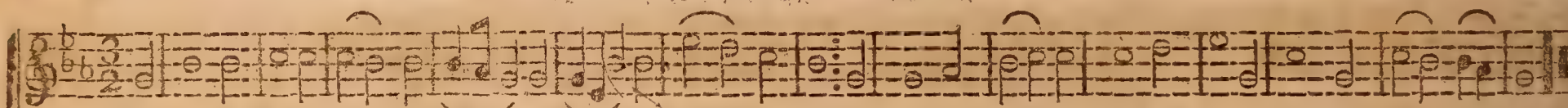
That once lov'd form, now cold and dead, Each mournful thought employs; And nature weeps her comforts fled, And wither'd all her joys.



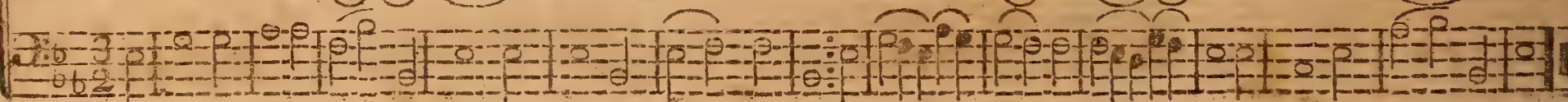
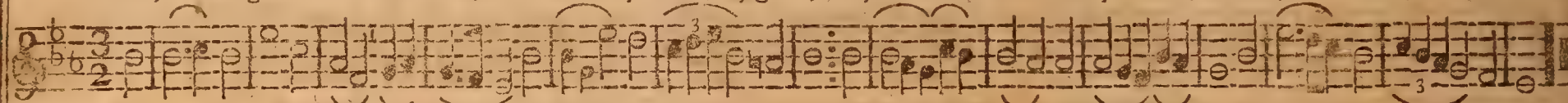
KENDALL.

C. M.

Clark.



Lord, when together here we meet, And taste thy heavenly grace, Thy smiles are so divinely sweet, We're loth to leave the place.



Soft.

Fair Zion's gates are our delight, Within her walls we stand; And all her happy sons unite In

Tenor or Bass.

Bass Viol.

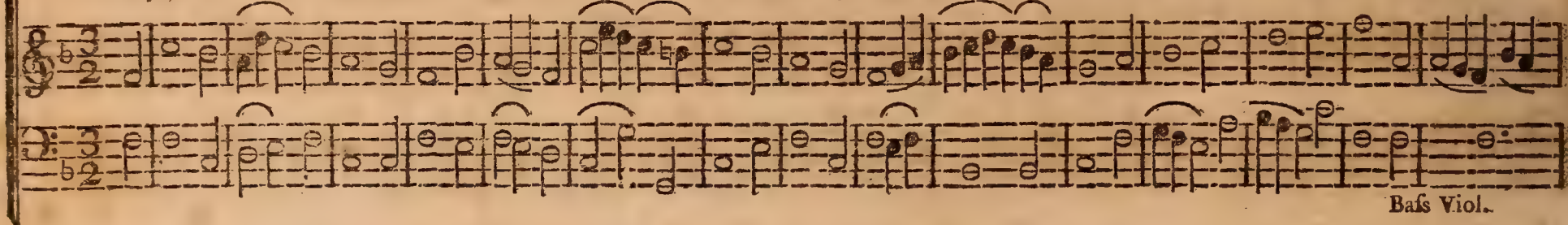
Loud.

friendship's sacred band. And all, &c.

Soft.

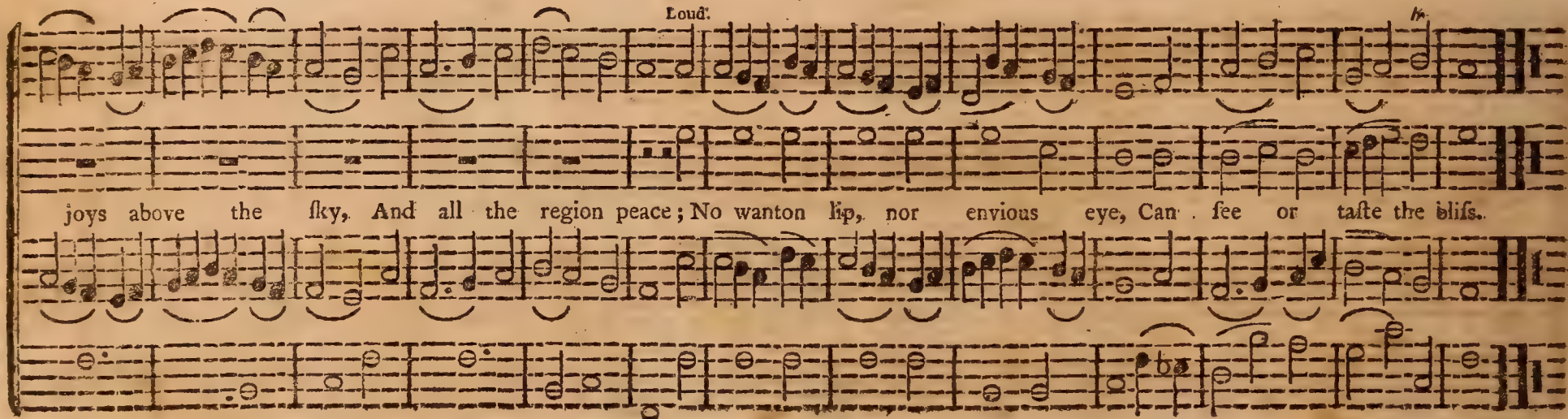


Nor eye hath seen, nor ear hath heard, Nor sense nor reason known What joys the Father hath prepar'd For those who love his Son. Pure are the



Bass Viol.

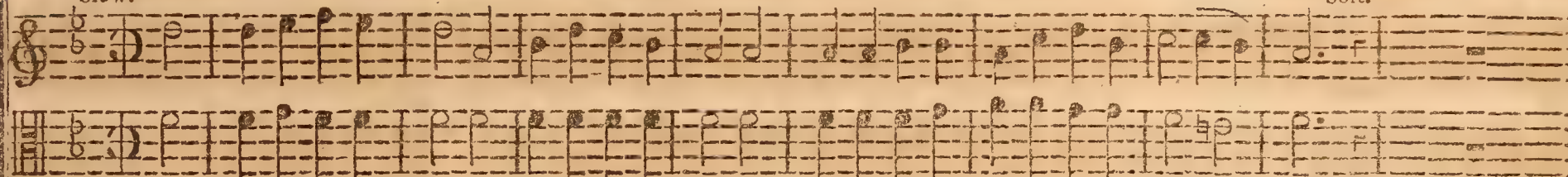
Loud.



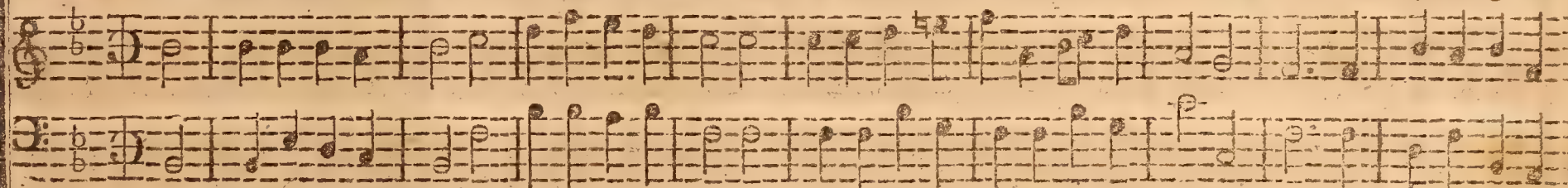
joys above the sky, And all the region peace; No wanton lip, nor envious eye, Can see or taste the bliss.

Slow.

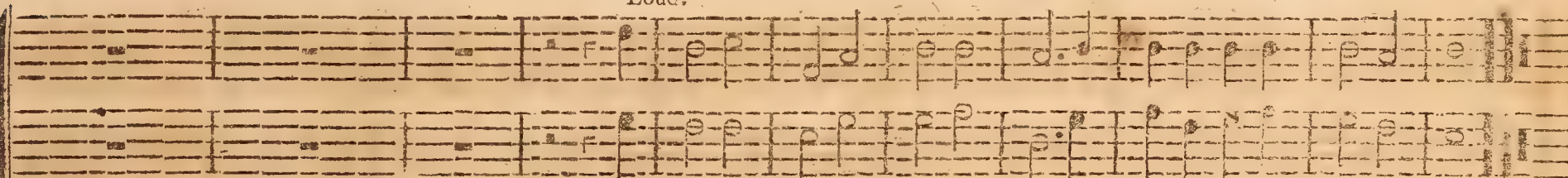
Soft.



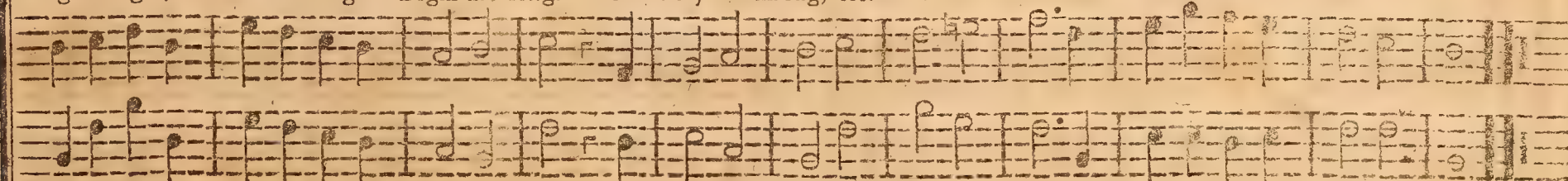
Ye tribes of Adam, join With heaven and earth and seas, And offer notes divine To your Creator's praise. Ye holy throng Of



Loud.



angels bright, In worlds of light Begin the song. Ye holy throng, &c.



Soft.

That man is blest, who stands in awe Of God, and loves his sacred law; His seed on earth shall be renown'd, And

Bass Viol.

Loud.

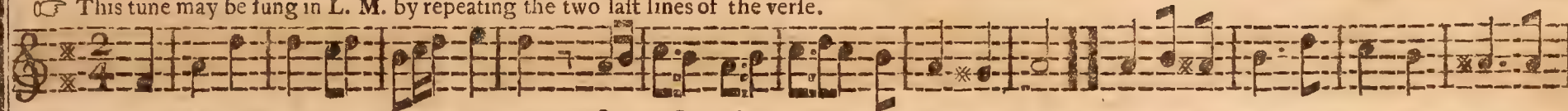
with successive honours crown'd. His seed on earth, &c.

MOUNT ZION.

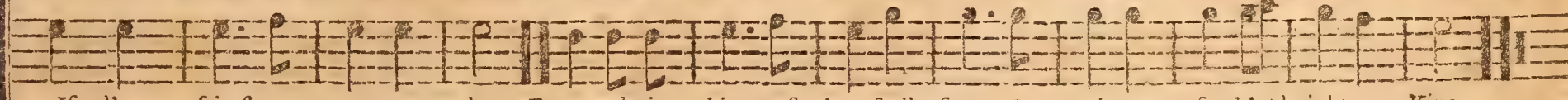
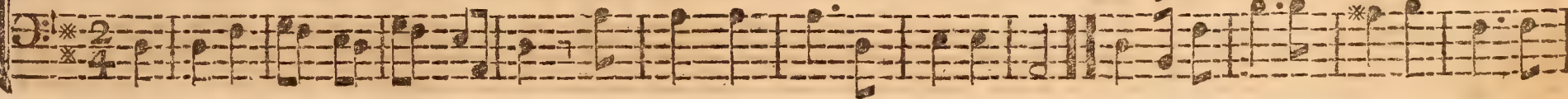
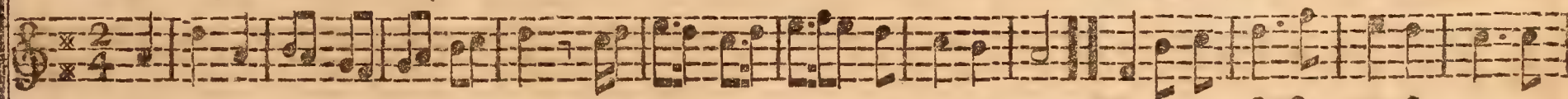
J. Cole.

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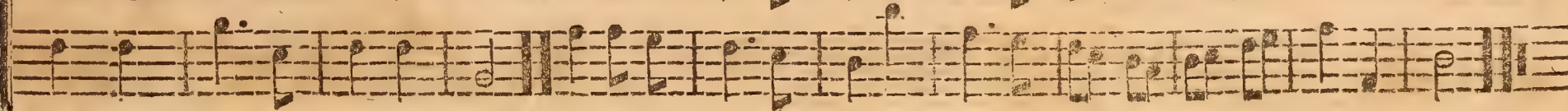
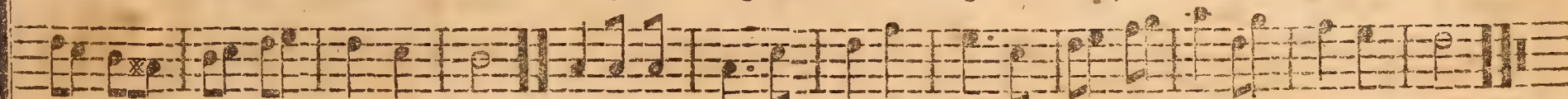
☞ This tune may be sung in L. M. by repeating the two last lines of the verse.



God's temple crowns the holy mount; The Lord there condescends to dwell: His Zion's gates, in his account, Our



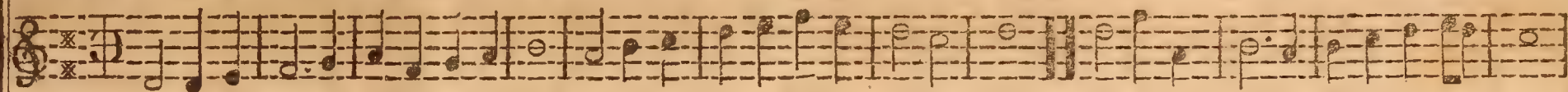
Israel's fairest tents excel. Fame glorious things of thee shall sing, O city of th' Almighty King.



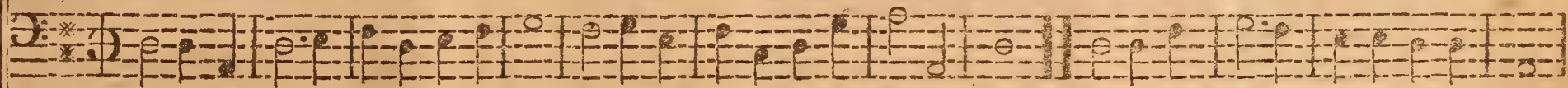
Firm was my health, my day was bright, And I presum'd 'twould ne'er be night:

Fondly I said within my heart, Pleasure and peace shall ne'er depart.

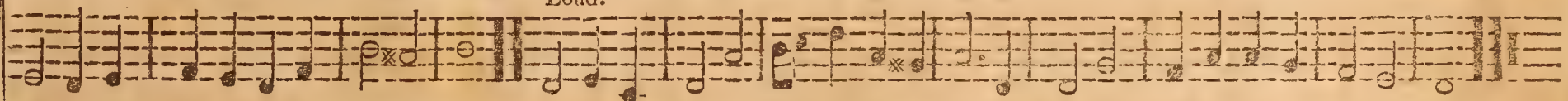
Soft.



The Lord the sovereign sends his summons forth, Calls the fourth nations, and awakes the north : From east to west the founding orders spread,



Loud.



Through distant worlds and regions of the dead. No more shall atheists mock his long delay, His vengeance sleeps no more : Behold the day !



When Jesus wept, a falling tear In mercy flow'd beyond all bound : When Jesus groan'd, a trembling fear Seiz'd all the guilty world around.

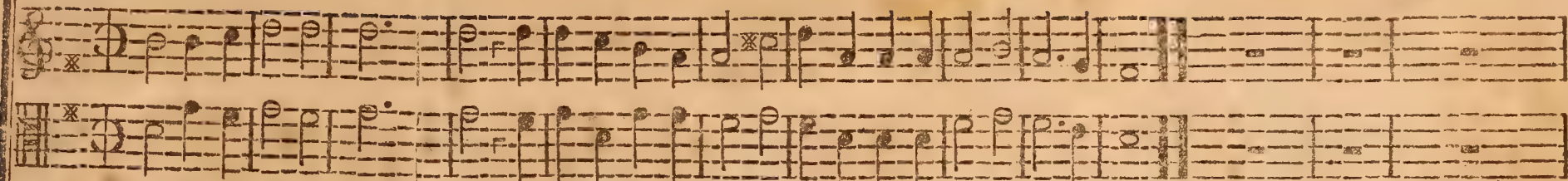
H. 187.

T R U R O. L. M.

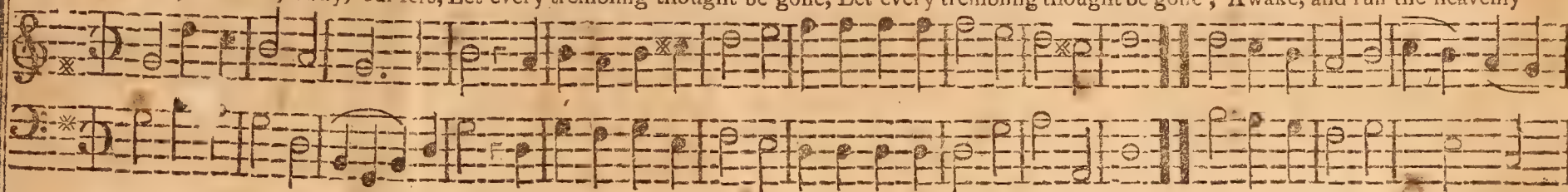
Williams' Coll.

Lively.

Now to the Lord a noble song ! Awake, my soul, awake, my tongue. Hosanna to th' Eternal Name, And all his boundless love proclaim.



Awake, our souls, away, our fers, Let every trembling thought be gone, Let every trembling thought be gone ; Awake, and run the heavenly



Soft.

Loud.

And put, &c.

race, And put a cheerful courage on. Awake, and run the heavenly race, And put a cheerful courage on.

And put a cheerful courage on.

I N D E X.

[Tunes with this mark (*) were not published in the former Edition of this work.]

A BINGTON, C. M. 118	Cumberland, L. P. M. 36	Judgment, 10s 47	Old Hundred, L. M. 11	St. Michael's, P. M. 135
Adoration, L. M. 137	Dalmatia, 7s 100	Justice, C. M. 15	Orange-Street, C. M. 86	St. Patrick's, C. M. 13
Advent, C. M. 22	Dalston, X S. P. M. 43	*Kendall, C. M. 158	Pembroke, C. M. 84	St. Sebastian's, C. M. 50
Amesbury, P. M. 113	*Defence, X S. M. 50	Kingston, C. M. 102	*Penitence, S. M. 111	St. Thomas, X S. M. 134
Angel, L. P. M. 52	Denmark, L. M. 30	Kippis, C. M. 92	Pentecost, L. M. 152	Sutton, S. M. 90
Arlington, X C. M. 112	Doomsday, S. M. 61	Landaff, 10s & 11s 56	Perfia, X L. M. 80	Thanksgiving, L. M. 140
Arundel, C. M. 122	Dorset, C. M. 105	Lebanon, L. M. 68	Pleyel's Hymn, L. M. 27	Thirty-fourth Psalm, C. M. 20
Auspicious Morn, 6s & 10s 81	Dover, X S. M. 34	*Liberality, L. M. 162	Plymton, C. M. 66	Thirty-third Psalm, C. M. 67
Bangor, X C. M. 27	Dresden, L. M. 97	Little Cheshunt, L. M. 53	Portsmouth, H. M. 64	Tilden, X L. M. 134
Bethesda, H. M. 48	Dunstan, L. M. 94	Little Marlborough, S. M. 34	Portugal, X L. M. 155	*Truro, L. M. 166
Billow, C. M. 136	Durham, C. M. 28	Litchfield, C. M. 135	Portuguese Hymn, L. M. 16	Twenty-fifth Psalm, S. M. 71
Braintree, X C. M. 98	*Emmaus, L. M. 166	Litchfield, S. M. 144	Putney, L. M. 110	*Union, C. M. 159
Bredby, L. M. 75	Enfield, C. M. 24	Lorrain, X L. M. 42	Quincy, L. P. M. 41	Upton, S. M. 122
Bridge-water, C. M. 19	Evening Hymn, C. M. 38	Mansfield, X S. M. 97	Redeeming Love, 7s 89	Virginia, L. M. 1
*Bromley, L. M. 167	Exhortation, H. M. 87	Marlborough, C. M. 112	Resignation, L. M. 46	Walfall, P. M
Backingham, C. M. 139	Fifty-eighth Psalm, L. P. M. 70	Marshfield, L. M. 104	Reliance, L. M. 76	*Walworth, L. P. M. 90
*Burlington, H. M. 161	Forty-sixth Psalm, L. P. M. 57	Middletown, 7s 95	Rochester, L. P. M. 90	Wantage, L. M. 13
*Canterbury, C. M. 155	Funeral Hymn, H. M. 21	Moreton, L. M. 88	Rugby, L. M. 13	Wareham, C. M. 45
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Cheshunt, L. M. 128	Hamilton, L. M. 77	Mount Ephraim, S. M. 46	Scituz, S.	
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Cookham, X 7s 37	Illington, L. M. 100	Northfield, C. M. 156	St. Helen's, L. M. 44	
Coronation, X C. M. 136	Italy, L. M. 38	Number Thirty-five, S. M. 156	St. Lawrence, L. M. 44	
Corissa, L. M. 106	Jordan, X C. M. 72	Old 50th, 10s & 11s 56	St. Martin's, L. M. 44	







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